

**CATHEDRALS ABBEYS AND CHURCHES**  
**OF**  
**ENGLAND AND WALES**









WIMBORNE MINSTER FROM THE NORTH EAST





090

# CATHEDRALS ABBEYS AND CHURCHES OF ENGLAND AND WALES

*DESCRIPTIVE HISTORICAL PICTORIAL*

EDITED BY

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## ST. CLEMENT DANES'.

### THE CHURCH OF THE GREAT LEXICOGRAPHER.

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THERE is a narrow part in the Strand much reviled by those who would improve this thoroughfare of London. As if to protect it from disturbance, it is guarded at either end by a church. Situated a short distance west of Temple Bar—once the chief entrance to the City from the Palace and Abbey of Westminster—this strait in the street very likely indicates the existence of an old “foregate,” built about the roads which were converging from the country towards the entrance of the walls. In such a quarter the main outline of the road would be stereotyped at an early period, and enlargement would be more difficult than in that part of the way by the riverside, which was for long bordered by the villas of the nobility, and in the days of the second Edward was still so much in the open country as to be overgrown with thickets and bushes.\* The western of these churches is dedicated to St. Mary, and bears the distinctive name of St. Mary-le-Strand; the eastern is St. Clement Danes'. Both are of grey Portland stone, both have a general resemblance in design and architecture. St. Mary's, however, is the smaller, but the more beautiful; St. Clement's is the plainer, but historically the more interesting. It is also the older, for it was built in the year 1682, while St. Mary's was the first of the fifty churches erected by order in the reign of Queen Anne. Gibbs was the architect of the latter, which is externally an ornate and well-proportioned structure, the merits of which cannot be denied, even by those who, like the writer, are not admirers of the style. St. Clement's is plainer and simpler in its outline, but in its external design, and still more in its internal arrangements, bears traces of a master hand; and Wren, in fact, exercised a superintendence over the work, though Pearce was the architect. There was a church on this site at an early date, but that was replaced by the present one in 1682. The older building appears to have been of little note, except that, owing to its proximity to Exeter House, it was the burial-place of more than one bishop of that diocese. The dedication is to St. Clement, one of the first Bishops of Rome, and author of an Epistle to the Corinthians; but why his name and that of this church are connected with the Danes no one seems to know. One tradition, recorded by Mr. Hare,† relates the following story:—The body of Harold, illegitimate son of Canute, who reigned for a time after the death of his father, was ejected from a grave in the Abbey Church at Westminster by his successor, the rightfully born Hardicanute, and thrown into the Thames. There the

\* Hare's "Walks in London," vol. i., p. 6.

† "Walks in London," vol. i.



ST. CLEMENT DANES', FROM THE EAST.

corpse floated until it was picked up by a fisherman, who gave it Christian burial at this spot. Another authority states that "When Alfred expelled the remnant of the Danish nation, in 886, those who had married English wives were still permitted to live here."

A well, too, there was, which bore St. Clement's name, and was once held in high repute on account of its health-giving virtues, of which the name still lingers in Holywell Street;\* and the waters, it is said, supply the old Roman bath, which still remains, hidden away among houses, east of Somerset House. A second bath at this locality is said to have been constructed by the ill-fated Earl of Essex, when he dwelt in Essex House, in the immediate neighbourhood. The spring is chalybeate, but must now be rich also in organic matter. The street is no longer one that would tempt the "schollers and youths of the citi on summer evenings when they walk forth to take the aire," and it enjoyed but recently a reputation for the sale of literature not to be commended *virginibus puerisque*. St. Clement's Inn, which is close at hand, was originally founded for the accommodation of the sick folk who came to be healed of their diseases at the saint's well. It then became one of the Inns of Courts, and, we are told, Justice Shallow "was once of Clement's Inn." Later it appertained to the Inner Temple, and is now thrown into the shade by the grand buildings of the New Courts of Justice; but its little garden court, with its trees and shrubs, still brightens a district not generally attractive.

The church does not need a long description. The plan is a rectangle, with an apsidal termination at the east, from which a small apse projects, and a western steeple, of the peculiar complicated character in which the architects of that epoch rejoiced, so that one is left in doubt as to how much should be called tower and how much spire, for the latter consists of three octagonal stages, ornamented with columns, of which the highest is crowned by a small cupola. This, apparently, was added in 1719. The exterior of the body of the church, as has been said, is rather plain, but well proportioned. As at St. Mary's, the walls of the aisle are carried up to the full height of the church, the clerestory windows are in the outer walls, and the church resembles a building of two storeys, a design rare, if not unknown, in a Gothic building. A rather unusual amount of space seems to be appropriated to the approaches to the ground floor and to the galleries of the church, for on either side of the projecting tower are wings, extending as far as the side walls of the aisles, but terminating at a lower level, and covered with hemispherical domes. Formerly there was a semicircular south porch, supported by columns, also with a domed roof; but this has disappeared, perhaps with the curtailment of the churchyard.

The interior seems to bear traces of the hand of Wren. It needs but a glance to perceive that the architect intended the congregation, as far as possible, to hear and see. Galleries there are, as a matter of course, and these

\* The well was ultimately covered over and fitted with a pump. It is not clear from the histories whether the "Holywell" indicated a different spring from St. Clement's well; but in Maitland's "History of London," p. 1836, the author appears to speak of them as separate.

are even carried partly round the eastern end, only terminating in a line with the ends of the curve of the smaller apse, a peculiar but by no means ineffective arrangement, as it gives depth to the latter. But in this church the architect does not construct his galleries in an apologetic and half-hearted way; he accepts them as a matter of fact. They neither encumber nor divide the shafts of the arches by which the nave roof is supported, but rest upon square piers, and the Corinthian columns which carry the arches appear to rise from them as from a massive entablature, and thus have the effect of a graceful upper colonnade, resting upon a lower and more strongly-constructed corridor. The nave is covered by a barrel vault, with rich decorations of moulded plaster, or, as some say, of wood. The roofs of the aisles are vaulted in compartments. The piers are panelled, the galleries and pews are made of dark oak, with little ornamentation. There is, however, a more elaborate, though a very heavy classic reredos, over which comes a painfully ugly stained-glass window; and there is a pulpit, for which alone the church deserves a visit. It is a masterpiece of rich and graceful work, worthy of the epoch which produced so much wood-carving of the highest excellence. Of course, it would be pain and grief to the eyes of a mediævalist; but for all that, it is beautiful of its kind.

There are no monuments of importance in St. Clement Danes' Church, and it has not been the scene of any important historical episodes, though from a marriage in this church came the wealth of the Grosvenors. The one interest is its connection with a name great in the annals of English literature. In the front pew of the north gallery, where the seats begin to curve round towards the apse, is a brass plate, bearing an inscription which states that "In this pew and beside this pillar for many years attended Divine service Dr. Samuel Johnson."

On his life, his character, his personal appearance, there is no need to dwell; these are recorded in the pages of Boswell, which have been enriched by the loving labours of subsequent editors down to the present day:—"Johnson grown old, Johnson in the fulness of his fame, and in the enjoyment of a competent fortune, is better known to us than any other man in history. Everything about him, his coat, his wig, his figure, his face, his scrofula, his St. Vitus' dance, his rolling walk, his blinking eye, the outward signs which too clearly marked his approbation of his dinner, his insatiable appetite for fish-sauce and veal-pie with plums, his inextinguishable thirst for tea, his trick of touching the posts as he walked, his mysterious practice of treasuring up scraps of orange-peel, his morning slumbers, his night disputations, his contortions, his mutterings, his gruntings, his puffings, his vigorous, acute, and ready eloquence, his sarcastic wit, his vehemence, his insolence, his fits of tempestuous rage, his queer inmates, old Mr. Levett and blind Mrs. Williams, the cat Hodge and the negro Frank, are

all as familiar to us as the objects by which we have been surrounded from childhood."\*

From the same source we learn the aspect of his character which links his memory with St. Clement Danes'. In an age when religion too often went no further than a certain external propriety and decorous conformity, Johnson was a man of deep and earnest convictions. In a society which was not too moral his character was unblemished. We may, with Macaulay, feel sometimes tempted to smile at the peculiar aspect in which these convictions were occasionally manifested. There are on record passages through which some admirers might wish the pen to have been drawn, like those in the diary of Richard Hurrell Froude, which have been justly censured by another essayist not less distinguished than Macaulay. But Johnson's religious prejudices and littleness were part and parcel of the nature of the man, himself so made up of peculiar and sometimes contradictory tendencies. But of the sincerity of his piety there can be no question. Here in his place in St. Clement's Church he might have been heard again and again repeating the responses in the Litany with tremulous energy; and here he returned public thanks for a recovery from dangerous illness. We are told, indeed, by his biographers, that his devotions were not confined to these walls. "He seemed to struggle almost incessantly with some mental evil, and often, by the expression of his countenance and the motion of his lips, appeared to be offering up some ejaculation to Heaven to remove it. But in Lent, or near the approach of any great festival, he would generally retire from the company to a corner of the room, but most commonly behind a window curtain, to pray, and with such energy, and in so loud a whisper that every word was heard distinctly, particularly the Lord's Prayer and the Apostles' Creed, with which he constantly concluded his devotion." This, in some, might have been ostentation, in others even hypocrisy, but Johnson's whole life was a witness that with him it was not so. It was the outcome of the peculiar nature of the man, which made him impulsive under emotion and prone to consider little what others might think. He felt more keenly than do most men the dread of death. Realising more fully than his less scrupulous friends the perfection of the Divine, the frailty of human nature, knowing his own infirmities and shortcomings in his progress through the warfare of life, he shrank from the passage through the dark river lest there should be for him no welcome on the further shore. Yet there was peace at the last. When he was told that the end was surely near, the clouds appeared to be lifted from his soul, and the last hours were calm and hopeful. On learning from his physician that he could not recover except by a miracle, he replied, "Then I will take no more physic, not even my opiates; for I have prayed that I may render up my soul to God unclouded."

\* Macaulay's *Essay on Croker's Edition of Boswell's "Life of Johnson."*

So in perfect composure, and in possession of his faculties, he quietly breathed his last.

With one other reference to the church from the pages of Boswell we may

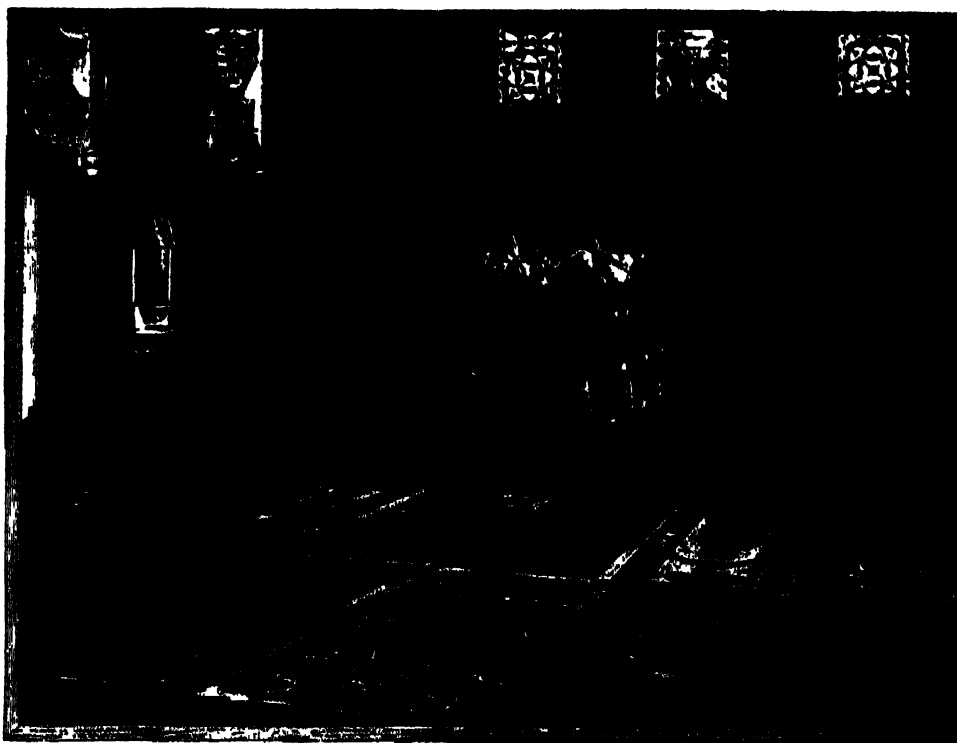


ST. CLEMENT DANES': THE INTERIOR, LOOKING EAST.

fitly close this notice. "On Friday, April 13 (1781), being Good Friday, I went to St. Clement's Church with him as usual. There I saw again his old fellow-collegian, Edwards, to whom I said, 'I think, sir, Dr. Johnson and you meet only at church.' 'Sir,' said he, 'it is the best place we can meet in, except Heaven, and I hope we shall meet there too.'"

T. G. BONNEY.





THE CHANCEL, WITH ALTAR-TOMB AND BRASSES.

## COBHAM.

### A SERIES OF ANCIENT BRASSES.

THE collegiate church of St. Mary Magdalene, flanked on the south by the picturesque quadrangle of Cobham College, stands on a gentle eminence overlooking, on one side, the village, and on the other a wide stretch of country, pleasantly undulated, and in due season aglow with the bravery of hops and the greenery of foliage. With its long line of roof and massive battlemented tower it looks comely enough from afar, nor is there anything to disappoint a closer view. It has of course been restored—the chancel in quite recent years—but under the direction of Sir Gilbert Scott, and with a less vigorous hand than is often the case. The tower and western end are of Kentish rag; in the rest of the building there is a considerable admixture of flint. For the most part the style is Late Decorated and Perpendicular, but the chancel is Early English, though of a somewhat unusual type, for which subsequent alteration may perhaps account. The plan is unusually simple, consisting of chancel, nave with clerestory—divided from aisles of equal dimensions by five arches supported by somewhat slender circular piers—north porch, and western tower, terminating in a salient bell-turret. The

porch has a groined ceiling, and, after the manner of Perpendicular porches, is surmounted by a parvise; the lowest stage of the tower, partitioned off from the aisles on either side—on the south by a handsome ancient oak screen, so as to enclose a space for the purposes of a vestry—virtually forms a western porch, except that there is no inner door. The roof throughout is obtuse almost to flatness; in the nave it is panelled, in the chancel it rests on four somewhat ungainly beams.

Relatively to the church, the chancel is singularly spacious, being, in fact, not only unusually lofty, but somewhat broader than the nave. It is lighted by five narrow, deeply recessed lancet windows on the north and on the south, and by three similar windows, unconnected by any drip-stone, on the east. There is little stained glass to be seen, nor is that little ancient; but one of the windows in the south aisle, commemorating the son of a former vicar, who died in 1846, has an agreeable effect; and another, in the south wall of the chancel, is the creditable work of a local lady. The chancel is furnished with three graceful canopied sedilia, in the Decorated style. Nearer the altar-rail is a canopied piscina; on the other side of the sedilia is a double piscina, divided by a central column supporting elegant foliated arches. Long hidden away behind the other piscina, and only brought to light when the chancel was under restoration, it was most judiciously left in the fragmentary state in which it was found, nothing being done but to clean and piece together what was left of it. Equally interesting discoveries were those of a staircase in the south wall of the chancel, and of a mural ambry, or chamber for the reception of the holy vessels, a little to the west of the sedilia—now, unhappily, walled up. Other curious features of the church are a “Saracen’s head,” one of the crests of the Brookes, suspended, together with some ancient helmets, from the north wall of the chancel, and two old stone coffin slabs, with carved crosses, in these later days rescued from the limbo of the tower to which a less curious age had consigned them, and deposited on the chancel floor. The reredos, which extends right across the chancel, is modern, but is in the happiest harmony with its surroundings, both in style and in size; and in this respect, as well as in its freedom from objections of an ecclesiastical kind, can afford to be put into comparison with far more ambitious work of this description. The octagonal font, in the tower porch, is surely too bald and clumsy to be more than comparatively old.

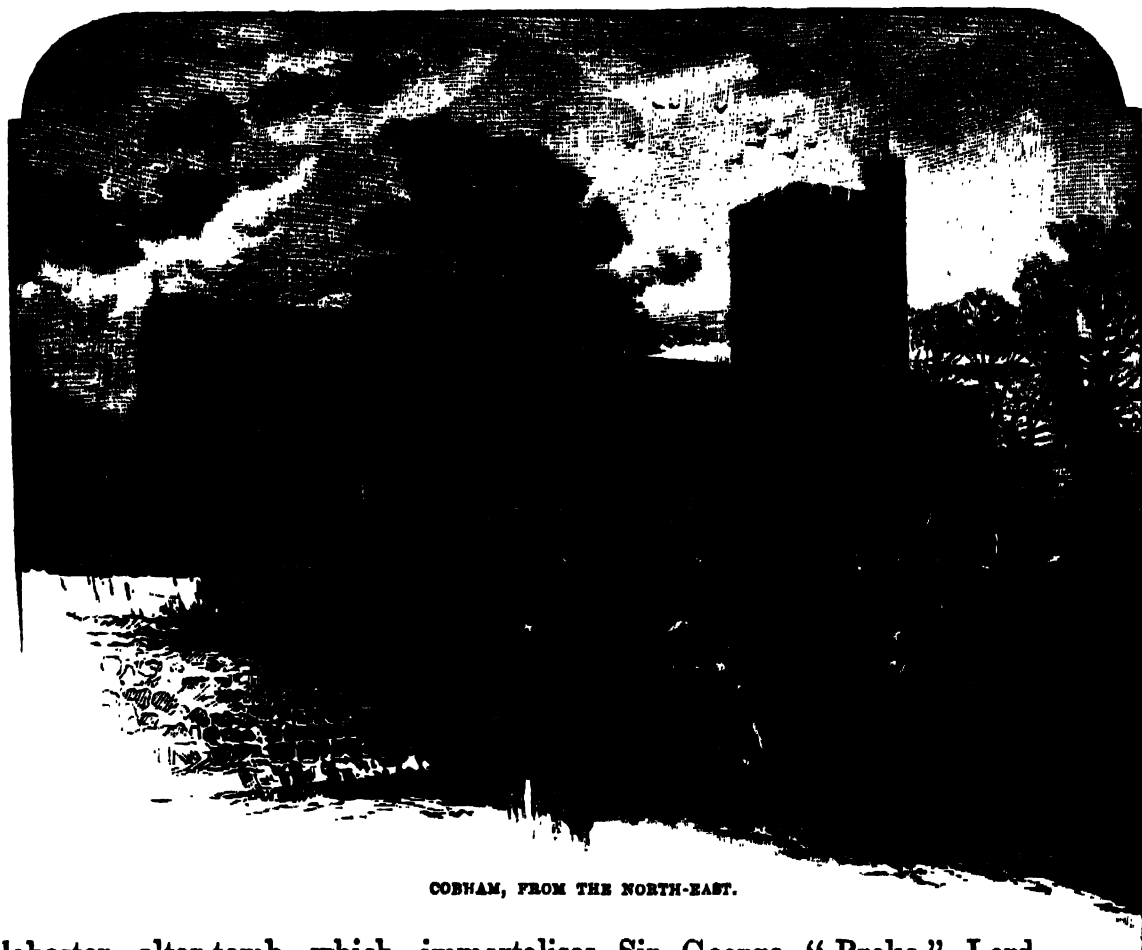
The main interest of the church, however, lies in its association with the lords of Cobham Hall, and in features derived from that association. The present hall, which stands in a magnificent demesne seven miles in circumference, is mostly Elizabethan, with additions by Inigo Jones; but venerable as it is, it very inadequately represents the antiquity of the historic house whose name it

bears. For Cobham gave the title of baron, by writ of summons to Parliament, to the family of this name during nearly the whole of the fourteenth century: until, in fact, with the decease of John de Cobham, in 1409, the male line ended. His large estates were inherited by Joan de la Pole, his grand-daughter, who, although she was five times led to the altar—once by the ill-fated Sir John Oldcastle, the Lollard knight who in St. Paul's Cathedral roundly declared that "the Pope, the Bishops, and the friars constituted the head, the members, and the tail of Anti-Christ"—presented none of her husbands with a son, or at any rate with a son who survived her. Her daughter and namesake, who inherited after her, went quite another way, for to her husband, Sir Thomas Brooke, of Somersetshire, she bore ten sons, and the Brookes continued to be lords of Cobham until the attainder of Henry of that ilk, in the first year of James I., when the estates were confiscated. They were conferred upon Lodowick Stewart, Duke of Lennox, and early in the eighteenth century passed by marriage to the first of the Earls of Darnley, to whom they have ever since belonged.

More than one of the original lords of Cobham held high office in the State, yet the best known member of the family was that Eleanor Cobham, Shakespeare's "presumptuous dame," who was first the mistress and then the wife of Humphry Duke of Gloucester, and who in 1441 was arraigned on a charge of treason and witchcraft; and, it having been proved to the satisfaction of her judges that she had ordered an image of Henry VI. to be made of wax and then gradually melted before the fire—"it being expected that the king's life would waste away as the image was acted upon by the heat"—was compelled to do public penance in the streets of London and imprisoned for life. Of her there is no trace in Cobham Church; she died in the Isle of Man, and her ghost is still said to haunt Peel Castle, where she was kept in durance. Most of the other Cobhams, however, had honourable burial in the chancel here, and, together with the Brookes and several of the early masters of Cobham College, including William Tanner, the first master (*ob.* 1418), are commemorated by one of the finest sets of brasses anywhere to be seen. Altogether the brasses number twenty-four, and of these thirteen relate to the Cobhams and Brookes. One of the earliest is that of Joan de Cobham, which carries us back to the year 1320; another shows us what manner of man was Sir John de Cobham, who founded Cobham College, built Rochester Bridge, and virtually rebuilt this church, of which he holds in his hands a model. Probably, however, the brasses are more trustworthy as illustrations of armour and costume than as counterfeit presentments of individuals, for between several of the faces there is a resemblance too close to be explained even by direct descent. In every instance the face and figure can easily be traced, nor is it difficult to decipher the inscription running round the border. It was not always so, for the brasses

suffered grievously from long years of neglect, until some five-and-twenty years ago they were cleaned and repaired by Captain Brooke, a Suffolk gentleman who was able to trace his descent from the family which once reigned at Cobham Hall.

The choicest feature of the chancel has yet to be noticed in the glorious



COBHAM, FROM THE NORTH-EAST.

alabaster altar-tomb which immortalises Sir George "Broke," Lord Cobham, Governor of Calais, who died in 1558, and his wife. It is as remarkable for its loveliness as the earlier brasses are for their antiquity. The two chief figures (the faces, by the way, have an individuality and a verisimilitude which leave little doubt that they have the value of portraits) recline upon a black slab supported by graceful fluted columns of the classical type, and in each of the compartments thus formed kneels one of their children, represented, though in miniature, as having attained to man's and woman's estate. On the east and west appear the daughters—Mary and Catherine on the one side, Elizabeth and Anne on the other; on the north side are Edwarde, Thomas, Edward, Thomas, and Henry, balanced by William, George, John, Henry, and Edmund on the south—making in all fifteen; but it will be noticed that some of the names are

duplicated, and allowing for this the number of the children is reduced to eleven. The memorial represents the filial piety of the eldest son, William, and could not therefore have taken a more appropriate form. On the east and west are blazoned the family crests, in all the splendour of their tinctures, and the armour of several of the kneeling figures is similarly decorated, greatly to the enrich-



COBHAM COLLEGE.

ment of the tomb. An antiquary, writing towards the end of the last century, laments that it was then "miserably shattered and defaced," a large "beam or timber" having fallen on it many years before from the roof of the chancel; but these and other wrongs of time have been skilfully repaired, and now the memorial appeals with equal success to one's sense of beauty and of antiquity.

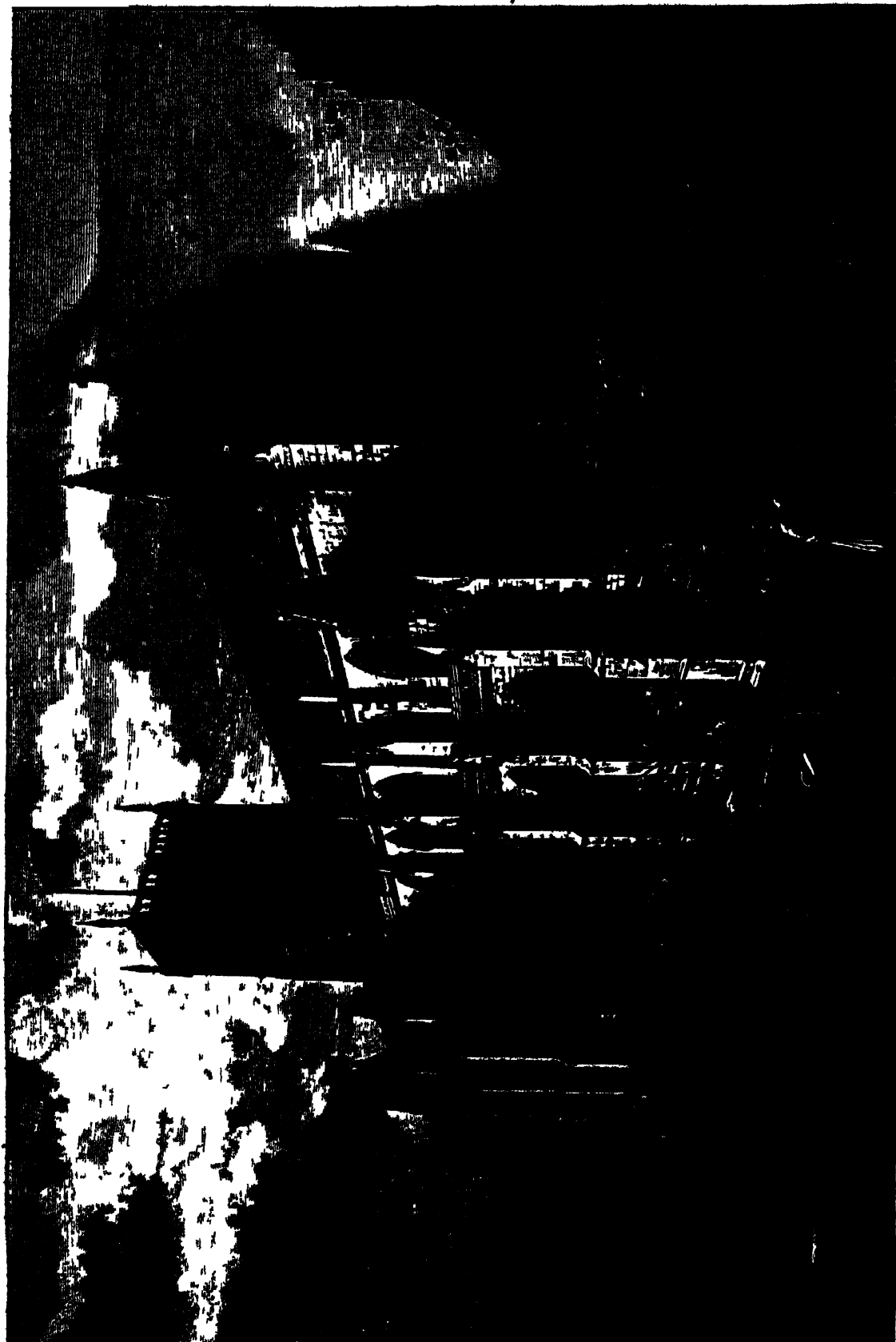
The College of Cobham, adjacent to the church on the south side, is a quadrangular building, constructed, like the church, mostly of Kentish stone, eked out with flint, and is inhabited by some twenty families from various parishes in the neighbourhood, each of them being in the further enjoyment of what has been curiously called a "stipend" of thirty-two shillings a month. At the south-east angle is a spacious hall, with a dais at one end and a screen at the entrance; this was repaired by the Earl of Darnley in 1875. Although of very respectable

antiquity, dating from the early years of the seventeenth century, the present is not the original college, which was founded some two hundred years before by that John de Cobham who rebuilt the church and was the last of his name, as a chantry for a master and six chaplains, who were "to pray for the souls of him, his ancestors and successors." This also was a quadrangular building, and that it almost formed an integral part of the church may be seen from the ivy-clad fragment of the north cloister which abuts upon the chancel, as well as from the stopped-up doorway in the south wall of the nave, by which direct communication between the two structures was established.

Shortly after the Dissolution, when the college was valued at £128 10s. 9½d. per annum, the site and possessions were by royal permission sold to the George Brooke, Lord Cobham, whose altar-tomb adorns the church. It was not, however, his generosity, but that of his son William, the builder of his tomb, which revived the institution in its present eleemosynary form. For the purposes of "the New College of Cobham," as it was to be called, he bequeathed "all those edifices, ruined buildings, soil and ground, with appurtenances, which some time belonged to the late suppressed college," together with "one hundred thousand of such bricks as should be within his park or about his house at Cobham Hall, and forty tons of timber, to be taken from any of his lands within the county of Kent, his park at Cobham and Coolinge alone excepted." In due time the college got itself built and occupied, and at first everything went well. But it is the way of chimneys to smoke unless they are occasionally swept; and it is not surprising to find, on the authority of the antiquary from whom quotation has before been made, that as time went on the charity was badly administered, and so grossly perverted that at last it became an almost intolerable nuisance to the neighbourhood. "Mean, dependent, day-labouring persons," says he, with a fine sense of superiority, were appointed to the control of it, "by which means the practice was to put into the college the most abusive, wicked, vile, and obnoxious persons, in order to free the parishes from the trouble and disgrace of them, to the great discredit of the college and perverting the intent of the donor, who designed it only for the poor and godly." Presently the new broom so badly wanted was found in the person of Dr. Thorpe, who was placed at the head of affairs towards the middle of the last century, and since then the inmates of these picturesque and venerable walls have been as free from reproach as persons ought to be whose lives are passed in the shadow of a church.

W. W. HUTCHINGS.





SELBY ABBEY, FROM THE SOUTH EAST.



## SELBY.

### A GREAT YORKSHIRE ABBEY.

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**T**WENTY minutes south from York on the Great Northern Railway, the usual clatter of a railway station, a few minutes' walk along a quay and through a not very interesting town, and we find ourselves gazing at the church of Selby's famous abbey.

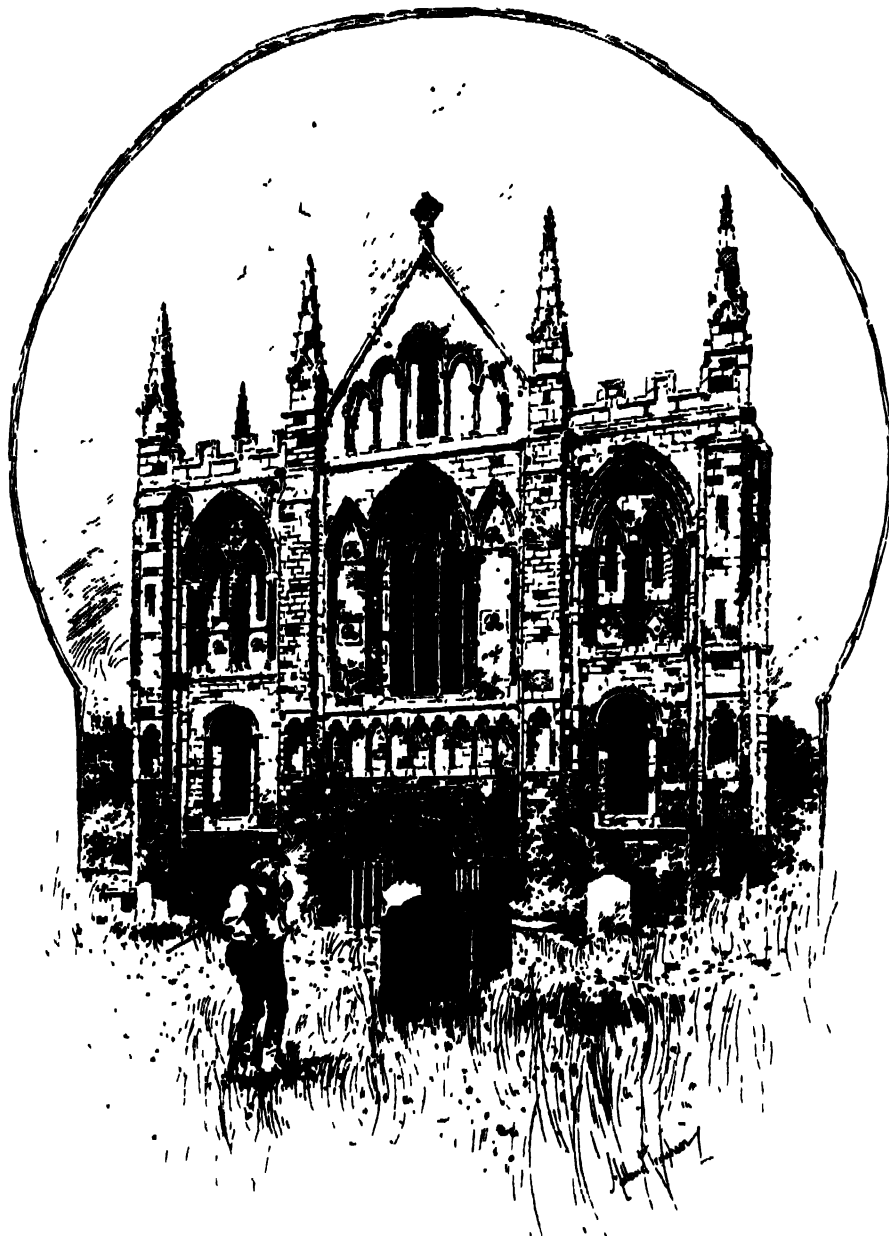
Besides the church (the only abbey church in Yorkshire left entire) nothing now remains of this once great establishment but the barn, which, by the way, is worth a visit, though now used half as a brewhouse and half as a stable. The fine gateway was pulled down in 1792. The church consists, as those belonging to monasteries usually do, of choir, transepts, and nave. A porch (covering a fine Norman arch) on the north of the nave, and a small side-chapel, used as a vestry, to the south of the choir, are the only additions to the simple cruciform structure. This last is often called the chapter-house, but it was not that of the monastery; over it is a chamber used as a schoolroom. It contains some graceful arches, and is adorned with pierced and crocketed pinnacles like those at the east end of the church.

The transepts are remarkably small, and the south one has lost much of its original character, having been partly destroyed by the fall of the upper part of the central tower in 1690. The lower part of the tower remains, with its Norman windows; but the top storey, which fell, was rebuilt according to the taste of the last century, and is the one thing in the outside of the church that fails to give pleasure. The open parapet which runs below the roof of the choir and choir aisles is much admired, as are also the pinnacles placed at each corner. There is a buttress on each side of the east window and two at right angles at each corner of the east end, and each is surmounted by a crocketed pinnacle. The effect is somewhat marred by a small window in the gable, the stiff little pattern of whose traceries is out of harmony with the bold lines of the larger one below.

The west front consists of a centre and two side divisions, separated by buttresses, and corresponding in breadth with the nave and aisles. The principal entrance is in the centre—a very beautiful Norman porch of five receding orders—above which is a graceful arcade of nine cusped arches, and over this a large Perpendicular window surrounded by Early English moulding. Each side division contains a pointed arch, which again encloses two smaller pointed arches. It was plainly the original intention for this façade to be flanked with

towers, but this was probably never carried out, and the buttresses are simply surmounted with pinnacles of a simpler design than those at the east end of the church.

To give any idea of the beauty of the interior, words utterly fail. Entering



THE WEST FRONT.

by the west door the visitor is at once sensible of the solemn grandeur of the nave. So perfect and harmonious is the effect that it takes some time for one to realise it is by no means all of one style. It is, in fact, a complete lesson in the gradual change from Norman, through Transitional, to perfect Early

English in the clerestory. Some clustered pillars in the north triforium are peculiar and much admired. The font, a very early Norman one, has a richly carved wooden canopy. The ceiling is of the time of Henry VII., and has some good carved bosses. It shows, among other designs, the three swans—the arms of the abbey. Passing eastward under the Norman arches of the tower, the glorious choir bursts into view. It is in the Middle Gothic or Decorated style; and, indeed, in its joyous bounding traceries, even verges into the Flamboyant. It is now in process of restoration. Lovely carved stones are being rescued from obscurity, and put together again; and in this way the screen, dividing the altar from the Lady Chapel, is now made nearly perfect. There are four good sedilia on the south side of the sanctuary, and some curious vestment-cupboards opposite to them. On boss and canopy and doorway there is an abundancy of beautiful and grotesque carving. Perhaps most striking of all are the brackets above the capitals, the figures on which at first sight appear to be those of spirits in pain. The position of the hands seems to indicate great internal agony, but the jocund faces belie this interpretation, and they are said to be comic portraits of the monks. With the “Purgatorio” in one’s mind, two with their faces very close together suggest Paolo and Francesca; but, of course, if we are to accept the latter explanation, this theory would be quite inadmissible! In strong contrast to these active figures in the choir is the very beautiful and spiritual face of a nun, almost Egyptian in its calm, which adorns the capital of a pillar in the north transept.

That the town clustered round the monastery, rather than that the church was built for the town, is evident; and one wonders what could have induced the monks to select this site, this “home of seals;” for, excepting nearness to the river, there are no natural advantages. Tradition explains it in this way:—Benedict, a young monk in the monastery at Auxerre, saw in a vision the patron of that place, St. Germain, who commanded him, “like Abraham of old, to leave his own country and go to a land that he would show him (Gen. xii. 1); telling him, further, that there was a place in England called Selby, situated on the Ouse, near the city of York, that was ordained for his praise. The saint promised Benedict his protection, comfort, and counsel; and, in addition, the gift of the finger preserved on the altar. Benedict was ordered to open his arm between the shoulder-blade and elbow, and insert the finger for its safe custody, which he should be miraculously enabled to do without feeling any pain.”

He took no notice of this vision, till it had been repeated three times; but he then made it known to his brethren, and asked leave of his Superior to depart. It was refused, and all tried to persuade him to remain, but without effect; so one night he took possession of the finger, and escaped to the coast. Having reached England in safety, he inquired his way to Salisbury, supposing

that to be the place meant; but, finding it was not so, awaited further directions from the saint, which in due time were bestowed. The word Selby was distinctly pronounced, and the place shown in a vision. He resumed his journey, and arrived at Lynn, in Norfolk, and there embarked in a vessel bound for York, which had been waiting a fortnight for a favourable wind. Directly he and the finger were on board, the wind changed, and they were able to sail, and safely reached the Ouse. At the first sight of Selby he knew it to be the place shown in the vision, and he and his little band of followers landed, and set up their cross by the northern stream.

Those were dark days in the North. The greater part of Yorkshire had been ravaged by the Danes, the churches burnt, the monasteries destroyed, and the light of Christianity, which had burned so brightly under St. Aidan and the Culdees, was flickering very low. We read that "the country people never heard the name of a monk, and were frightened at their very habit." It is therefore not surprising that when Hugh, Norman Sheriff of Yorkshire, was passing down the Ouse in a boat, and saw so unusual a sight as the cross on the bank, he should land to interview the owner. He found him in prayer before his precious relic—the finger of St. Germain! The little band of "Pilgrim Fathers" then dwelt in a hut of wood and moss, sheltered by an "oak of vast size." But Hugh gave them his own tent as a shelter for the "*gloriosus digitus*," and sent carpenters to help in the building of a chapel.

We next find that "when, in accordance with the custom of the times, William determined to found monasteries, he selected two places, viz., Battle, in Sussex, in commemoration of the great victory of Hastings; and Selby, most probably in celebration of his conquests in the North. Both Simeon of Durham and Leland state that the abbey at Selby was founded in 1069; and on the visit of William in the following year, accompanied by his wife Matilda, his fourth and youngest son, Henry Beauclerk, afterwards Henry I., is said to have been born." A "Painted Chamber" in the abbot's house was long known as Matilda's room; though, unfortunately, a date on one of the beams proved it to have been only built in Abbot Deeping's time, viz., early in the sixteenth century.

Benedict was abbot for twenty-seven years. The church and monastic buildings were still of wood, and it was not till the reign of his successor, Abbot Hugh, that the present lordly church was begun on a site rather further from the river. The place of the humbler building is still called Church Hill, and the remains of many burials have been found there; but, of course, not a vestige of the church remains. Meanwhile the newly founded house grew and prospered. Dugdale gives a stupendous list of its possessions in Yorkshire, Lincolnshire, Leicestershire, and Northamptonshire, and of its privileges at home. Among the latter was that of "*soc*," or "*soke*"—the monopoly of flour-grinding in Selby—

which continued till quite recent years, when it was decided by law that the introduction of flour ground elsewhere could not be prevented. Part of the old "soke" mill is still standing.

William appears to have been wishful to make Selby equal with York, for it was a mitred abbey, and they were the only two north of the Trent. The possession of a mitre at that time bestowed a seat in Parliament; but, strange as it may seem to us now, this was then regarded more as a burden than an honour, and many instances are recorded in which exemption was claimed.

The list of the possessions of Selby Abbey was happily preserved when many other valuable papers were destroyed by the blowing up of the Round Tower at the corner of Marygate, York (1644). Roger Dodsworth, the York historian, had just made a copy of them. The earliest record of the Abbey of Selby is found in a chronicle, entitled "The History of the Monastery of Selby, which was founded in England, in honour of St. Germain, the Bishop of Auxerre, in the year 1069," written by a young monk of the abbey in the time of Abbot Gilbert, A.D. 1174. The monk writes "that of the many and great miracles wrought at this time, the memory of but few has been preserved;" but to our nineteenth-century eyes they seem *many*, and of a decidedly utilitarian type. For instance, when a large band of Saxon robbers attacked the church with a view to plunder, the hand of the leader, Syva, stuck to the wall as he was attempting to lift the door off its hinges; and there he had to stay till found by the monks in the morning; and on another and similar occasion, when a Norman robber put a lever under the door to prise it open, he suddenly fell back, "struck by St. Germain"! He then swelled in all his limbs, his skin being inflated till it almost burst; he became of hideous blackness, both his eyes were forced from their sockets, and after three days he died. But miracles of a more genial sort were also performed. The cure of a raging maniac is recorded by the application of the napkin of St. Germain and a relic of St. Agatha; and the son of Viscount Hugh was cured of fits by the touch of the finger, in token whereof Hugh gave two lights to the church to be burned after his death. In the time of the fourth abbot, Durannus (1127—1137), the church was miraculously preserved from a surrounding flood, and another time from fire, for the flames swept past it when the town around was burning.

The Abbot Benedict had in his youth hesitated between a military life and a monastic one, and the warlike spirit never entirely forsook him; for quite in his old age he challenged Stephen, the Abbot of York, to single combat, because he, by the king's orders, was going to take Benedict into custody in consequence of his too ferocious punishment of two monks who had robbed the monastery. He seized a shepherd's staff and cried, "Let us see who is the stronger." Stephen smiled, mounted his horse, and returned home. He is not the only instance of

a very militant Selby churchman. Helias Paganellus, sixth abbot, was more than half a soldier; and held his own bravely in the stormy reign of Stephen. In 1320, again, the Scots had ravaged the greater part of Yorkshire, and made a raid on York itself. Archbishop Melton hastily collected an army of ten thousand men, mostly ecclesiastics, put himself and the Bishop of Ely at its head, and started in pursuit. They overtook the enemy at Myton-on-Swale on October 12th, 1320. The Scots had laid an ambushade, and the "Church Party" were completely routed. About 4,000 of them fell, including 2,000 drowned in the Ouse, and 200 ecclesiastics. The latter lay on the field in full canonicals, and the battle has ever since been called the "Chapter of Myton." The Archbishop of York had a narrow escape, and the Lord Mayor (Nicholas Fleming) was killed; but the Abbot of Selby had provided himself with a "swifte horse," and escaped.

It is written of Abbot Benedict that "like as Jacob loved Leah and Rachel, he attended to both secular and spiritual affairs in the Church;" and the spirit appears to have clung to his establishment. For the monks of Selby were eminently practical as opposed to contemplative; and we find the second abbot, Hugh, working with his own hands at building the church, and receiving his wages at the end of the week along with the other workers. To this active spirit may no doubt be attributed the remarkable worldly success of so many who were here educated. The name of not one scholar is recorded, for even that of the young chronicler is lost. But we find Nicholas de Seleby, in the thirteenth century, three times Mayor of York and the first Member of Parliament elected for that city. Several others there were who were distinguished in civil affairs, but perhaps the most eminent of them was Ralph de Selby, a great favourite with both the Fourth and Fifth Henrys, who, in addition to holding a number of high ecclesiastical offices, became Baron of the Exchequer.

The last abbot was Robert Selby or Rodgers, who appears to have been a man of considerable tact, for though surrounded by the most active supporters of the insurrection called the "Pilgrimage of Grace," and no doubt sympathising with it, he contrived not to be embroiled in it. This was in 1536. The next year a Royal Commission was sent to investigate, but nothing much can have been discovered, for the abbot took his seat in Parliament two years later, secured good pensions for himself and twenty-three monks, and when, in the general dissolution, resistance was no longer possible, got comfortably across to France, taking with him "all the valuables and muniments which he could safely convey." The abbey was finally surrendered to the King on December 6th, 1539, and remained in his hands till August 26th, 1541, when the abbey itself and a large part of the surrounding property were granted "to Sir Ralph Sadler, Kt., in consideration of the sum of £736 paid down, and a yearly rent of

£3 10s. 8d., and subject, doubtless, to the payment of the pensions allowed to the abbot and monks." Sir Ralph, however, parted with his new possession the same year to Leonard Beckwith, and it passed, usually by purchase, to the



THE NAVE AND CHOIR, LOOKING EAST.

families of Shrewsbury, Walmsley, and Petre, and lastly to Lord Londesborough, the present owner.

The monks have passed away with their joys and their sorrows, and we profit by what their hands made. We may treat with contempt or ridicule their grinning caricatures of each other in the flesh, or representations of post-mortem discomfort. But may we not also think with shame how very few of the shoddy churches of the nineteenth century can possibly, after four hundred years, be in existence at all? And are we not bound to acknowledge that, in spite of the "High Art" twaddled about by "æsthetes," and the real progress made in what is undoubtedly good and beautiful, the "Dark Ages" before the Reformation were, architecturally speaking, "the good old times"?

CONSTANCE ANDERSON.



DISTANT VIEW OF BRIXWORTH CHURCH.

## BRIXWORTH AND BRADFORD-ON-AVON.

A CENTURY AFTER AUGUSTINE

AS has been already stated in this work, the remnants of churches erected during the period which elapsed between the mission of Augustine and the coming of the Norman are more numerous than perhaps might be expected. In many cases nothing more than a tower or some fragments of wall, built into a structure of later date, are left to indicate the style of a period which was almost as long as from the Conquest to the Reformation; but in some few cases the church remains in sufficient preservation to enable us to form a fairly accurate idea of its plan and elevation. Among the latter may be numbered Brixworth in Northamptonshire and Bradford-on-Avon in Wiltshire. Each belongs to the earliest of the three groups into which the pre-Norman ecclesiastical buildings have been divided; each may claim to have seen nearly twelve centuries. Brixworth is slightly the older and the less well preserved, but it has been used continuously for worship. Bradford is perhaps younger by a quarter of a century, is in a more perfect condition, but only recently has been rescued from neglect and practically disinterred.

Brixworth is a village about six miles north of Northampton, standing in a



pleasant and rolling upland district which shelves down to a tributary of the Nen. The slopes are mostly occupied by pasture; trees are common and well grown; ironstone, worked here and there, forms the cap of the plateau. Brixworth is situated on the higher ground; the church, dedicated to All Saints, and the parsonage stand at its upper end. At a distance there is little to distinguish the former from an ordinary village church in the Midlands. We see a nave without aisles, a chancel, and a tower crowned by a rather light octagonal spire with corner pinnacles, but on a second glance we note a peculiarity at each end of the building. The chancel terminates in an apse, and from the west front of the tower projects a rude heavy turret, which ends beneath the belfry windows. Yet closer inspection shows that in the walls masonry is present, which indicates that if the building be not in part of Roman age, it is constructed of Roman material and is influenced by a Roman design. Four arches of considerable size, formed of double rows of Roman brick, are built up in the side walls of the nave. Remnants of clerestory windows, small but similar in style, are to be seen in the wall above; some fragments of the same work can be found in the chancel and elsewhere. Some have thought this building a Roman basilica which was afterwards converted into a church, but apart from other difficulties the nearly square chancel, which intervenes between the nave and the apse, seems to indicate that the building was originally constructed for Christian worship. Indeed, it is surprising to meet with Roman material at all, for though a few Roman coins and Roman urns have been discovered at Brixworth, and there are some traces of entrenchments about 300 yards north-west of the church, there is no direct evidence that it was ever a station of any importance. Still, it is clear that either here or elsewhere within reach there must have been a rather large and well-constructed Roman structure, whether it were temple, basilica, or villa, which served as a quarry when first a church was built in this extreme corner of the once great forest of Rockingham.

It appears from certain evidence\* that a church was built here about the year 680 and attached to the Abbey of Medeshamstede—even then an important one, but afterwards better known as the “Golden Burg of Peter.” Afterwards, in the thirteenth century, it was transferred to Salisbury Cathedral, and till quite recently was held by the chancellor as his prebend. The original church consisted of a nave about 60 feet long and 30 wide, with aisles of which the foundations have been discovered, and east of each was a small, nearly square chapel. The aisles were divided from the nave by rectangular piers or portions of wall, which supported semicircular arches. The wall above was pierced by small clerestory windows of like form, which are inserted over the middle of the piers. The division of the nave and chancel was marked by a large

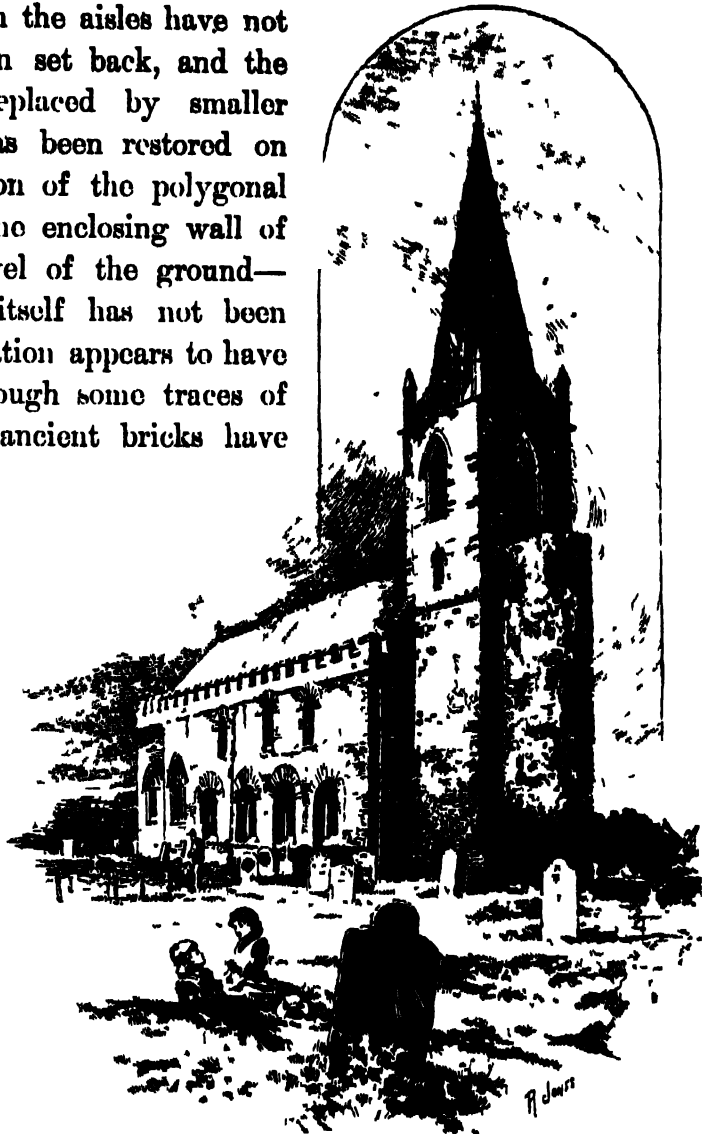
\* G. A. Poole, *Assoc. Architect. Societies' Reports*, 1850, p. 127.

originally tripartite arch which in later times was greatly altered; the latter communicated with the eastern chapels, but was without aisles or clerestory, and from it a much smaller arch led into the apse or "sanctuary." This appears to have been rather elongated and was externally polygonal. It rose above substructures, the plan of which was peculiar. On either side of the above-named arch, in the eastern wall of the chancel, are narrow doors, from which formerly was a descent to a subterranean ambulatory, external to the wall of the apse, which at the eastern end opened into a kind of passage or elongated chamber running westward beneath the floor of the apse, an arrangement resembling that which, according to Eadmar, existed in the old cathedral of Cantorbury, as it also did in the original church of St. Peter at Rome. The nave had a moderate-sized western door, above which was a triplet of small windows, which still may be seen, though they were damaged at a very early date by the insertion of a window giving borrowed light to a chamber in the tower. The lowest part of this is of the same date as the church. There are traces of some kind of flanking buildings, and Mr. G. G. Scott is of opinion that the tower is not quite so old as the church, and rests upon the walls of a "narthex" or portico, which probably once extended along the whole breadth of the façade. This was a common feature in some of the earliest churches, as may be seen, though rarely, at Rome and at Ravenna in buildings which do not differ much in date from that at Brixworth. Subsequently part of this portico was incorporated into a western tower, but the change was made at a very early period, for the tower is certainly older than the Norman Conquest, the masonry being rude and the window just mentioned having baluster shafts, like those at Earls Barton, characteristic of pre-Norman work. To the same date may be referred the singular western turret, which by being built against the original west door cuts off all access to the tower from the outside.\* The intent of this change may have been to adapt the tower for defensive purposes. In Norman times a southern porch was added or rebuilt. This was afterwards taken down and set back in the wall. Many changes were subsequently made. The aisles were pulled down and the interspaces of the arches filled in, perhaps rather before the middle of the fourteenth century. Decorated and Perpendicular windows were inserted here and there rather promiscuously, and a side chapel was built on the south. The upper portion of the tower and an octagonal spire were added during the former period, and the apse was rebuilt in the reign of Henry VI.

In the year 1866 a very thorough restoration was undertaken. "The church has been cleared of all obscuring plaster. The arches and their piers have been

\* The relations of this part of the building are, however, very perplexing; all that seems clear is that the tower was not part of the original design, and was adapted afterwards (prior to the Conquest) if it was not originally built for defensive purposes.

thoroughly disclosed, and, although the aisles have not been restored, the walls have been set back, and the intruded windows have been replaced by smaller round-headed ones. The apse has been restored on the old foundations, since a portion of the polygonal wall was discovered in place. The enclosing wall of the ambulatory"—beneath the level of the ground—"is traced, but the ambulatory itself has not been rebuilt." On the whole the restoration appears to have been well and carefully done, though some traces of Roman mortar adhering to the ancient bricks have been concealed by new pointing. In the interior of the church there is little to attract notice besides the remains of the ancient masonry except that a roughly carved eagle was found during the restoration, which had been built into the jamb of the southern door. A hole drilled into the block was possibly made, as suggested in Murray's Guide, originally to hold a standard. A crossed-legged effigy in a small Early English chantry on the south side of the chancel commemorates Sir John de Verdun, once lord of the manor. Early in the present century, on taking down a bracket in the south aisle, a wooden box was disclosed, containing part of a human jaw-bone and a strip of parchment or paper, which fell to dust immediately. Probably this was a relic, doubtless very precious in its day, but like many museum specimens it had lost its label, and with that most of its value.\*



BRIXWORTH, FROM THE SOUTH-WEST.

The second church to claim our attention stands in a very distant part of the country, and is remarkably different from that at Brixworth in situation, in material, and in design. In the valley of the Avon some nine miles from Bath is the old-fashioned town of Bradford—the Broad Ford—noted in its day,

\* I am indebted to the Rev. J. F. Halford, Vicar of Brixworth, for kind replies to inquiries.

like its northern namesake, for the manufactory of woollen cloth. The river has cut deep into the limestone upland; it has carved out a winding valley, of which the steeply sloping sides are green with grass or shady with copses. They lead up to gently undulating downs, where the cream-coloured rock here and there gleams out amid the herbage; they lead down either to the water's edge or to some strip of meadow which is soon fringed by willows and reeds, and washed by the sliding stream. On such a slope the town is built. It stretches along the river margin, it climbs the long slope to the upland, it spans the Avon by a picturesque old bridge which joins it with a little suburb on the left bank. The parish church with its spire and shady churchyard lies in the lower part of the town, from which a large garden with trees worthy of a park covers part of the slope, "cutting"—but how pleasantly!—"a monstrous cantle out." The houses, built of stone which changes with advancing years from yellow to grey, are of a quaint old-fashioned type, and group picturesquely on the steeply sloping site.

The little church of St. Lawrence, which is the chief attraction to Bradford-on-Avon, stands to the north-east of the parish church, and is parted from the graveyard by a narrow street. Its discovery is one of the most remarkable episodes in English archæology. Some thirty years ago its existence was unsuspected, its name forgotten; it had disappeared from sight as completely and for a longer time than the regalia of Scotland, and yet, like those, might have been found at any moment. Possibly now and then a mason more observant than his fellows may have remarked in repairing the walls of a certain block of buildings that there was "some queer work built into them, the likes of which he did not remember to have seen anywhere else." The church, in short, was completely masked by commonplace and more recent buildings. It was divided by a floor, and a part of it was used as a free school. But in the year 1857 the vicar of the parish, the Rev. W. H. Jones,\* had promised to prepare a paper for the Wiltshire Archæological Society on the antiquities of Bradford, and for the purpose of a general survey walked up to a commanding position called Tory Hill, on which stands a chapel dedicated to St. Mary. His eye was caught by a peculiar arrangement of the roof in one part of this group of buildings. This, he felt convinced, indicated an early date and an ecclesiastical purpose. Further investigation strengthened this opinion; experts visited the place, and after such scrutiny as was then possible came to the conclusion that the structure was probably much older than the Norman Conquest. There was already a suspicion that the church which St. Aldhelm was known to have founded had stood near this spot, for stone coffins had been unearthed close by, and two sculptured figures of angels, obviously very ancient, had been discovered in making some repairs in the interior of the school-house. History then came

\* *Journal of the Archæological Association*, 1875, p. 143.

to the aid of the archæologist. William of Malmesbury, early in the twelfth century, speaking of Bradford, writes, "There is at the present day on that site at Bradford a little church which Aldhelm is stated to have built in honour of the most blessed Laurentius." The place was the scene of a victory gained by Cenwealh, Aldhelm's uncle, over the revolted Britons. This occurred in the year 652, and the foundation of a monastery, to which no doubt the "*ecclesiola*" was attached, is known to have been in or about the year 705. To acquire possession of the fabric, to disinter it from encumbering masonry, and to restore it as far as was necessary, was a more tedious and difficult process than might have been expected; but thanks largely to the energy of Canon Jones, this was at last accomplished, and the church can now be readily examined, and, with one exception, is in a state of preservation surprisingly good. The structure evidently is not the work of a Norman architect. The masonry, the ornamentation, present such marked differences that this seems impossible. Hence, since it cannot be much later, we are justified in regarding it as distinctly earlier than the Conquest. As it also differs in these respects from the later "Saxon" buildings, an early rather than a late date in the pre-Norman era seems probable. This being so, we need not hesitate to identify this little church with the "*ecclesiola*" built by Aldhelm, so that its date can be fixed with greater precision than that of any other building which was erected during the two or three centuries after the landing of Augustine.

A word in passing may be said of Aldhelm, the founder. A member of the royal family of Wessex, he studied first under Maildulf, an Irishman, at the place now called Malmesbury, and afterwards under Theodore of Canterbury, being learned, according to his biographers, in Hebrew as well as in Greek. He received the tonsure, and on the death of Maildulf was appointed Abbot of Malmesbury. Here he did much to spread the knowledge of Christianity in the south-west of England, founding monasteries at Frome and Bradford, and co-operating with King Ina in the restoration of Glastonbury. On the subdivision of Wessex, in the year 705, he was appointed bishop of the western portion, and he died four years after his consecration. He was zealous in the work of education, and aided in the establishment of numerous monastic schools in Wessex, and "was the first Englishman who cultivated classical learning with any success, and the first of whom any literary remains are preserved."

The "*ecclesiola*" consists of a nave, a chancel on a distinctly lower level, and a north porch smaller than the chancel, but large in comparison with the building as a whole. A corresponding structure has existed on the south side, but of this unfortunately only the foundation remains. In early churches we commonly find a porch in this position, but as there is undoubtedly one on the north, it has been suggested that the structure may have been a priest's chamber.

The church is constructed of well-squared blocks of limestone, of rather large size. The lower stage consists of plain masonry, relieved only by a few very shallow pilasters. The upper stage of the chancel is wrought into an arcade

composed of extremely plain semicircular arches, which are, as it were, chiselled out of the masonry. At the east end their piers are slightly fluted or grooved; elsewhere they are plain. This arcading is carried along the walls of the nave, but here it supports a third stage, which, however, is only a blank wall. The ornamented stage also continues along the porch, but as its walls are lower than those of the chancel, the arches are cut off, and the arcade thereby is replaced by a kind of panelling. In the east gable of the nave are some shallow pilasters, the meaning of which it is not easy to ascertain. The masonry is good throughout; the design is very simple, but the work is well executed, as if it had been done by a man who was familiar with good models.



BRIKWORTH, LOOKING WEST.

On entering the building three characteristics at once strike us—its smallness, its height,\* and its darkness. The west windows are modern, but probably one at least was here; there are two, and apparently only two, belonging to the original building, both small and not widely splayed, one in the nave and the other in the

\* According to that very useful little book, "Architecture in Relation to our Parish Churches," by the Rev. H. H. Bishop, the dimensions, on the authority of Canon Jones, are as follows:—The nave is 24 feet 2 inches by 13 feet 2 inches and 25 feet 5 inches high; the chancel 13 feet 2 inches by 10 feet and 18 feet 4 inches high; the porch 9 feet 11 inches by 10 feet 5 inches and 15 feet 6 inches high.

chancel. This seems to indicate that glass was either unknown or very rare, for the building, except perhaps on a brilliant summer day, must have required artificial light. The chancel arch is narrow but high,\* so that the priest within



BRADFORD-ON-AVON, FROM THE NORTH-EAST

must have been invisible to most of the congregation. Indeed, the whole plan of Bradford and some other of these early churches indicates, to quote the words of Mr. G. G. Scott, that "there was an influence at work in the ecclesiastical development of the Saxon period other than that which is distinctly Italian and Roman. I have myself little doubt that this was derived from the tradition of the British Church." From the "Roman Fashion," as it is called by some contemporary writers, this peculiar English type differs chiefly in the following respects: in the former the general plan of a basilica is followed; the altar occupying the apse, and being the most conspicuous object in the church. In the latter the east end is often square, as here at Bradford, at Dover Castle, and at Repton, and the west wall of the chancel to some extent seems to play the part of the Iconostasis in a Greek church. There are also transepts or transeptal buildings, lower in level than the nave, as at Dover, and perhaps we may say also in the present instance, a practice which afterwards became common. Then, as at the former

\* About 3 feet by 10 feet.

church, there might be a central tower, or one at the west end, as became the common practice, especially in village churches, instances of which are quoted in a former paper. Except the last, all these arrangements are obviously incompatible with the basilica type.



DOORWAY, BRADFORD-ON-AVON.

The only other feature which calls for notice in the interior of St. Lawrence, except that the level of the chancel floor is a few inches below that of the nave, is that the rudely sculptured figures of angels already mentioned are built into the wall over the arch. Though probably pre-Norman, it may be doubted whether they belong to Aldhelm's time. One or two ancient sculptured stones found during the works are placed against the western wall of the nave.

The parish church of Bradford-on-Avon, though by no means in the first class of such structures, is not without interest. The greater part is Decorated in style, with Perpendicular additions and alterations, but it incorporates some remnants of an earlier

Norman structure. It contains two or three monuments worth notice, but we must not linger over these or the other antiquities of Bradford; such as the restored chapel—in the Perpendicular style—on Tory Hill; the mediæval bridge, which is still, as it was in Aubrey's days, "strong and handsome," and on which may yet be seen the building which was once "a chapel for mass;" nor on the many picturesque houses in the town, chief among which is the Duke's or Kingston House, a fine ornate Jacobean structure which takes its name from the Dukes of Kingston, to whom it once belonged. In short, there is more to see in Bradford than in most towns of the same size, but in the *Ecclesiola* it possesses a building of unique interest.

T. G. BONNEY.





VIEW FROM THE SOUTH-EAST.

## WIMBORNE MINSTER.

A SAXON FOUNDATION.

WIMBORNE MINSTER gives to Dorsetshire the distinction of possessing one of the oldest ecclesiastical establishments in England whose history can be traced back with any degree of certainty. From the Harleian MSS. and sundry monkish chronicles, including the *Annales de Derleye*, we learn that the nunnery from which the present foundation originated was built and endowed by Cuthberga, daughter of Kenred and sister of Ina, kings of the West Saxons in the earliest years of the eighth century, different authorities assigning to it various dates between 705 and 720. The earliest is probably the right one, for Regner in his Tracts alludes to an epistle thus dated from St. Aldhelm, Bishop of Sherborne, taken out of the register of Malmesbury, and including in his list of congregations possessing the liberty of election the monastery of "Winburnia," presided over by the sister of the King. Cuthberga herself married Egfred, or as he is quite as frequently called in early records, Osric King of Northumbria, from whom she obtained a divorce as soon as possible, and went to the Convent of Barking. Her sister Quinberga was a co-foundress with her of the institution at Wimborne, and the two princesses were both buried there. On their deaths both were canonised as saints, though Cuthberga seems to have been the more famous of the two, and the 31st of August was set apart to her memory. In the ancient "Use" of Sarum a special office was assigned to her as "a virgin, but not a martyr."

Of this ancient building, however, no traces are believed to exist, and it is not even thought that the present noble minster stands upon its site. Under Saxon rule it was probably the most important church foundation of the district,



THE NAVE, LOOKING WEST.

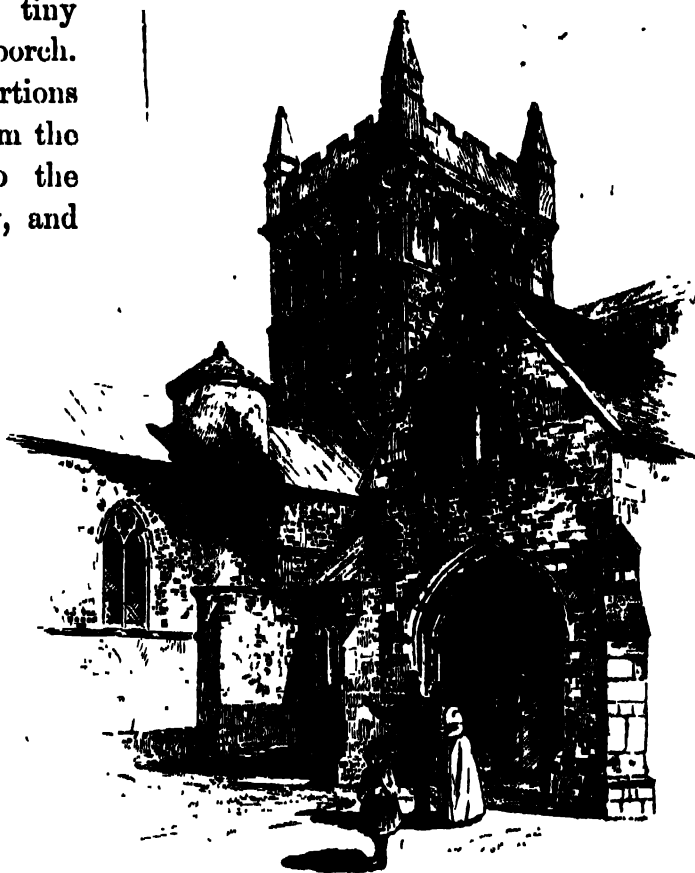
judging from the fact that the body of Ethelred I., brother of Alfred, was brought here for interment after his death in an encounter with the Danes, on some spot near, though local historians are divided as to its exact position. William of Malmesbury states that Alfred fortified Shaftesbury in 880, and Hutchins, the erudite historian of Dorset, infers that it is likely he would have enriched and beautified the establishment to his beloved brother's memory. However, there are very early chronicles which indicate that the foundation as a nunnery was either swept away by the invading Danes, or dissolved, for Edward the Confessor converted it into a Collegiate Church and Royal Free Chapel, with a house of secular canons attached, and then it is that we lose all records of the original institution, to meet fresh ones in the architecture of the standing walls.

Speaking generally and broadly, Wimborne Minster belongs to the long architectural period between Later Norman and Perpendicular. In shape it is cruciform, and consists of a central lantern tower, nave and choir, with aisles,

transepts without aisles, western or bell tower, north and south porches, crypt, vestry, library, and a tiny priest's room over the north porch. The dates of these various portions can be accurately assigned from the early part of the twelfth to the middle of the fifteenth century, and the central tower is the oldest part, forming indeed the nucleus to which all else was subsequently added. This stands upon four semicircular arches, and all the other Norman piers which remain save these have pointed arches. Mr. C. H. Mayo, a local antiquary of great authority, speaks thus:—"The masonry is good, neither fine jointed nor very coarse. There is very little sculpture, the capitals being extremely plain except in the side arches of the choir, where they are rather rudely carved.

These data, as we have no authentic record of the foundation of the church, would lead us to place it early in the twelfth century. The use of pointed arches abutting as these do on undoubtedly early solid piers, is not common; they must be as early specimens as are to be found anywhere of this form of arch." The original church when complete was probably about half the size of the present one, from the very careful estimates which Mr. Mayo was able to form during the restoration, commenced about 1855 and completed in 1857.

This tower is divided into four storeys, the piers of the arches having pairs of shafts, and on these rest first a dark triforium or gallery in the wall, then a clerestory with two windows, and a belfry storey shut away from the rest, and which can only be seen from outside. The triforium is the most interesting stage, having two broad and slightly pointed arches on each of the four sides, sparsely adorned with carvings of grotesque heads and rude foliage. The gallery path is nowhere more than 4 feet 6 inches in breadth. This massive tower



THE IVY TOWER.

was originally surmounted by a tall spire of equal height, according to legend, with that of Salisbury, but this is only traditional. It fell in 1600, being finally blown down by a great gale, though the churchwarden's books for more than half-a-century previously contained entries regarding its patchwork repairs.

The next stage of Norman masonry occurs in the nave, the first three bays towards the western end being Later Norman. In all, there are six pier arches here, and on the first three, which are pointed, is chevron ornamentation. This marks the length of the original Norman edifice, and the end arches are presumably of the Decorated period, which commenced early in the fourteenth century; but they cannot lay claim to being considered architecturally the equals to those to which they are joined, and are but poor examples. Above them is a Perpendicular clerestory, which is thought from technical indications to have been built at the same time as the bell tower, or between 1448 and 1464. The aisles again belong to the Decorated order, and have no west windows. Those along the sides, five in number, have two graceful lights. The building material used here is Purbeck marble varied with red-brown sandstone; the two uniting to form a pleasing colour effect.

In the choir and its aisles we encounter Early English work. Wimborne Minster derives its strongly impressive aspect from its almost unique choir and presbytery, which are raised above the nave by some fifteen steps, seven of which lead up to the altar. This gives an imposing grandeur to the east end of the building, which rivals and even surpasses many of our cathedrals. The choir, therefore, is raised several feet above the aisles, which run the full length of the building, and are divided from it by a screen of masonry, solid save for a tall lancet window on either side, and a very richly moulded pier arch. The east window is a very fine specimen of Early English design, consisting of a tall triplet of lancets, the middle one being the highest. In the thin wall in which they are set separate openings are pierced, that above in the centre light being a quatrefoil, and those of the sides two sexfoil. Finely worked dog-tooth ornament appears on the middle light, and the rest of the mouldings are plain. The south choir aisle has a large five-light window at the east end, and its general character is Late Decorated. The north one resembles it, save in being a foot or so less in breadth, and that it has three windows of two lights each, besides its east one, instead of two with three lights. The crypt below the presbytery is vaulted, and supported on two pairs of columns. Early English and Decorated features are repeated here; and it is lighted by four windows, one of which remained for five centuries uncompleted, and was only finished in 1856. The north transept is longer than the south, and the additional length goes by the name of Brembre's Chantry. Its founder

was one of the canons, who died in 1361, and, it is believed, was buried here. The south transept has an altar recess, and both incorporate a trace or two of Norman origin, though they are predominantly Early Decorated. The western or bell tower is the latest addition to the building, and appears to have been commenced about 1450, for the purpose of receiving the bells. It is connected with the nave by a lofty Perpendicular arch, and contains a peal of eight bells, of which the dates of the first six are 1629, 1686, 1686, 1600 (with the inscription "Sound out the Bells, in God Rejoice"), 1798, and 1528 (recast in 1629). Fixed to the south wall of this tower is a remarkable old orrery, on the Ptolemaic system. The earth is fixed in the centre, and the sun, moon, and stars revolve round it in their several places. A rod from the clock gives motion to its works, and it shows the relative positions of sun and moon, the daily age of the moon during the lunar month, and its daily distance from the sun. The invention is assigned to Peter Lightfoot, a monk of Glastonbury, and its date is approximately 1320, prior therefore to Copernicus' discovery of the true solar system in 1543. It still goes with perfect regularity. Wimborne too is proud of its clock upon this tower, which has a soldier sentinel to mark time's flight upon a pair of bells.

The history of the minster, subsequent to the hazy distances after its foundation and Norman re-building, does not take long to tell. Ecclesiastically it ranked as a deanery in the gift of the Crown, and we have a complete list of those who held this office between 1224 and 1547, when it was dissolved. Many of them were worthy men, but the most famous occupant of the deanery was Reginald Pole, the son of Margaret, Countess of Salisbury, who was born in 1500, and was only seventeen when he came to this post. He is not, however, buried in Wimborne, but at Canterbury, close to the site of Thomas A'Beckett's shrine. Another benefactress of the church was that great and good patroness of learning, Margaret, Countess of Richmond, the "Lady Margaret" of Cambridge Collegiate foundations, and mother of Henry VII. She endowed the original "Seminary," which, under Elizabeth, became a Grammar School, and she conferred other advantages upon the town, in memory of her parents, the Duke and Duchess of Somerset. She left some magnificent vestments to the church, and the 9th of July, until after the Reformation, was observed as an anniversary of her memory with a special Office and High Mass. On the abolition of the deanery the foundation became a Royal Peculiar and Exempt Jurisdiction, under the ministrations of three "Priest Vicars," elected by the Corporation. These served for a month in turn, and the Corporation had the power to appoint one of them—termed the "Official"—to hold courts and grant licences, and who, by virtue of this dignity, held his own visitations. Some of the oldest inhabitants still living

can remember how the court used to be held in the north aisle, the official sitting at a desk, and having the other two priest vicars on either hand, while at a long table were the churchwardens and sidesmen, the vestry clerks and

apparitors. But these anomalous livings were swept aside by an Act of Parliament some half a century ago, and though Wimborne was thus ministered to until 1876, it may now be regarded as a living held under the usual conditions, and under the jurisdiction of the Bishop of Salisbury.

The monuments in Wimborne Minster are of great interest, and first and foremost among them comes the brass let into the pavement of the presbytery to Ethelred I. It represents a crowned figure of three-quarter length, clad in kingly robes of ermine, holding a sceptre. The inscription runs thus:—

In hoc loco quiescit corpus S<sup>ti</sup>  
Ethelredi Regis West Saxonum martyris  
Qva<sup>to</sup> D<sup>ni</sup> 873-23 die Aprilis per manus  
Dacorum Paganorum occubuit—

and below it is a shield with a cross. Both Leland and Camden record the inscription, and the theory is that it is a copy of a much older

one. The view is justified by the fact that a piece of a second brass plate was found between the leaves of one of the old books in the library, and it is inferred that the original was secreted for safety during the civil wars. Experts pronounce the effigy and shield to belong to the fourteenth century. In this connection a strange coincidence may be noticed, which seems to have escaped the attention of the numerous antiquarian writers who have discussed and described the building. The minster now shares with only two or three other churches in England—among them is one in or near Coventry, and another at Much Wenlock—the distinction of possessing no altar rails. These as a mere modern excrescence were removed in 1852, and now three fine old oak benches are placed before the table at which the communicants kneel. The late sexton, whose memory carried him back almost to Waterloo, and who was devoted to the old church and its traditions, could recall the time when there were ten of them, and they were placed upon the steps. The clerk, on the occasions of a celebration of the Sacrament, used to take his place at the



ORREY IN HELL TOWER.

lectern, and to say in a loud voice, "All who are prepared to receive the Holy Communion draw near." All who did so came to the chancel and remained kneeling at the benches or the choir stalls, until the sacred elements were



THE LIBRARY.

brought to each one. This custom was discontinued with the abolition of the rails, and only three are now in use. But week-days and services alike these remain. The rails formerly were covered with "fair linen cloths," which, through all the days of strife and struggle, of conquests and crusades, in the Wars of the Roses, through the Reformation and martyrs' deaths, through the overthrow of the monarchy, the Commonwealth, the Restoration, and all the later pages of our history, have retained their old Saxon name of "The Houseling Linen." \* And over the memorial to this gentle Saxon Prince the linen thus named in his own day is actually standing.

To come back, however, to the monuments. There is a very ancient one, unnamed, to a Knight Crusader, and under the pier arch, on the north side of

\* The word "housel" for sacrament is pronounced obsolete in Johnson, though we recall Shakespeare's use of it in *Hamlet*, where the ghost says:—

"Thus was I, sleeping, by a brother's hand,  
Of life, of crown, of queen at once dispatched,  
Out off even in the blossoms of my sin,  
Unhousel'd, unanointed, unanneled."

the presbytery, is one of Purbeck marble to Gertrude Courtonay, Countess of Devonshire. Her husband, the last Earl of Devonshire, was beheaded, with Margaret, Countess of Salisbury, and others, for conspiracy, in 1538, and she also was sentenced to death, but was pardoned. The tomb was foolishly opened at the close of the last century, and the body appeared so perfect that an idiotic effort was made to seat it upright, when it tumbled to fragments, while the brass shields and other interesting features of the tomb were lost or stolen. Under the opposite side is the large square monument to John Beaufort, Duke of Somerset, and his wife, the parents of Margaret, Countess of Richmond, upon which their effigies are finely carved in alabaster. As a work of art, however, the finest monument in the minster is the one in pure Italian Renaissance to Sir Edmund Uvedale, who died in 1606, and whose widow, as an inscription states, erected it "In dolefull dutie." It consists of a solid base, on which the worthy old knight is depicted as a soldier rising from sleep to obey the last trumpet call.

Close beside the organ, under an arch, is a massive coffin, or rather sarcophagus of slate, emblazoned with many coats of arms, and a date thus written, 1691, or the years respectively 1691 and 1703; this contains the bones of a highly eccentric individual, named Anthony Ettricke, who directed in his will that he was to be interred in a consecrated spot, but neither in the church nor in the churchyard, a problem solved by the selection of a niche in the wall. The explanation of the two dates is thus given in Hutchins' veracious County History: "This Anthony Ettricke was bred to the law, and towards the latter end of his life grew very humoursome, phlegmatic, and credulous, of an impulse of spirit insomuch, that having once (as I have been credibly informed) a share in a ship and cargo, and receiving advice that the same was safely delivered in Portland Road, he was so far persuaded that the same ship would be lost before she could reach the port of London, to which she was consigned, that he sold his share therein, though at a very considerable discount. He had, however, the good fortune to be a great gainer in the end, for (agreeably to forebodings) the ship was lost in her passage. Whether these or other accidents in life gave him occasion, I cannot say, but he afterwards remained fully persuaded that he should die in the year 1691, and accordingly procured this tomb to be made, and had that date cut thereon as may be plainly seen, the same being altered to 1703, in which year he died and was buried. In the year 1692 he obtained a licence from the Rev. William Watkinson, official of Wimborne, for erecting this tomb, and for such liberty gave to the church for ever a rent of 20 shillings from a farm." When the Duke of Monmouth was captured after Sedgmoor on Horton Heath, about six miles from Wimborne, he was brought before this curious man as chief magistrate,



and by him was sent to Ringwood for further examination, before being tried at Whitehall. Two of Defoe's daughters are buried in the north aisle. The oldest—Henrietta—married an officer of excise named John Boston, who was quartered in Wimborne; she died May 5, 1760. Her unmarried sister, Hannah, had evidently been staying with her, and just a year previously had been laid here to rest. There is a strong division of opinion as to whether or not Wimborne may claim Matthew Prior as a native. In the firm belief that it can do so, Mr. Weld Taylor and some other admirers of the poet have placed a brass to his memory in the western tower.

The library is situated over the vestry, and is approached through a small doorway under one of the Norman arches of the south aisle. It may claim to be a forerunner of our modern free libraries, for the collection of books which it contains was given by the Rev. William Stone in 1686, "for the free use of the townspeople of Wimborne." Its oldest possession is a manuscript of 1343, containing instructions for those having the care of souls, and entitled *Regimen Animarum*. It is neatly written on vellum with some pleasing initial letters, and has at the end a formula of absolution for the patient scribe. Nearly all the two hundred and fifty books in this library are fastened by about three feet of iron chain, on which is a stout ring running upon an iron rod. This enabled readers to consult the works at the desks provided, but not to carry them away. Among the most valuable works are a copy of the *Index Expurgatorius* of the Spanish Inquisition of 1601 and a sadly mutilated, but skilfully repaired, copy of the first edition of Raleigh's "History of the World" (1614). The organ contains some of the stops which were in the one built by Hayward of Bath in 1664 at a cost of £180, though it is often attributed to "Father Smith." Since then it has been much enlarged and improved; it now has three manuals, a "great," "choir," and "swell," with forty-two stops, and is one of the finest instruments in the south-west.

One word must be added in commendation of the admirable care with which the building is now kept. No one who visits it can fail to remark the decency and order of all its fittings and surroundings. Wimborne itself is a quiet country town, and but for this noble legacy from the dim past would enjoy little claim to notice. It is pleasant to record, therefore, that its inhabitants are worthily mindful of their valuable heritage, and guard with affectionate reverence the walls that are hallowed by so many prayers and historic associations.

MARY FRANCES BILLINGTON.

## HALIFAX AND BRADFORD.

### AMONG SPINNERS AND WEAVERS.

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"BLACK but comely." The lovers of the mother church in Halifax have applied to her these ever-attractive words, touchingly originated, so many centuries ago, in a half-pleading self-defence, by the Egyptian Princess brought to live far away from her "own country and her father's house" among the fairer "daughters of Jerusalem." And the appropriation is by no means inapt, for the venerable pile does stand alone in a marked degree, a bit out of another age, surviving amid the wheely whirl of the modern manufacturing town. In the daylight, and surrounded by the active life of the place, it is not easy to picture Halifax other than as the abode of business; but when dark clouds are on the hills, and at night when the moon gleams fitfully, the mind may form some idea of how weird were these hills and valleys of the wild West Riding when haunted by the wolf and the wild boar, and when monks and hermits retired hither for solitude and prayer. There was a hermitage here in very early times, but no record appears of any religious house. William de Warren, who died in 1138, gave the church, and a considerable grant of lands in the manor, to the monastery of St. Pancrass at Lewes; and probably the spiritual wants of the inhabitants were ministered to by the monks of that community, for, in 1273, when it was made into a vicarage, one of them, Ingolard Turbard, was chosen for the first vicar, and they continued to present to it till the Reformation.

The church, venerable and ivy-grown, is on the outside almost entirely Perpendicular. It consists of nave, choir and aisles, and two side chapels, but no transepts. The nave and aisles are battlemented, with the battlement broken at intervals by pinnacles. There is a fine square tower at the west end, having in its front a door with pointed arch, and a large Perpendicular window; above this is a long plain space, and then two windows on each side of the tower, the whole finished by a parapet and unusually handsome pinnacles. It contains a fine peal of bells, many of which have rhyming inscriptions. Entering the church, the visitor with even a moderate eye for "old stones" will at once become aware that, in spite of the wonderful uniformity achieved outside, it is a church with an interesting architectural history. A large piece of wall at the west end of the south aisle is lovingly shown as Saxon, and the dimensions of the first little church can be guessed. The tower must have originally stood at the south-west corner, instead of at the middle

of the west end; the strong buttresses here are plainly intended to support something heavy, and one of them has drip-mouldings, which would not, of course, have been originally put inside the church; there is also a staircase



HALIFAX, FROM THE SOUTH-EAST.

which in the present arrangement leads to nothing. It is rather puzzling to find the chancel arch placed two bays down the nave; and this has occasioned some discussion, but the general opinion seems to be that it belonged to the former church, which was lengthened and remodelled in the fifteenth century. The choir was naturally moved eastward, and a new choir arch built; but the old one was allowed to remain, with the unusual result that there are now two arches, each retaining traces of a roodloft, and, in the case of the later one, the staircase is still intact. There is a very beautiful carved wood screen, partly ancient, and the carving on the misereres and in other parts of the choir is original and particularly good. Under this part of the church are two large rooms, for which the rise of the chancel steps and the dip of the ground give room. They are used as vestry and library, and are reached by a staircase from each side of the altar. Near to these stairs is the interesting monument of Doctor John

Favour, Vicar of Halifax, who died in 1623. The Doctor is represented in an attitude of preaching. He has been described as "a good Divine, a good Physician, and a good Lawyer." What a tower of strength for both body and soul!

The two side chapels, that of Rokeby on the north, and Holdsworth on the south, almost produce the effect of transepts, though the latter is much the larger. The font is a Norman one, of stone, with fine Perpendicular canopy. Near it is the quaint figure of an old man, which holds the poor-box. It represents "Old Tristram," in his life-time a professional beggar in Halifax. At the west end of the south aisle stands what is to some the most interesting monument in the church. It is in memory of Robert Farrer, a native of Halifax, last Prior of Nostel, subsequently Protestant Bishop of St. David's, and finally burnt for heresy in 1555.

Among the testamentary records the following appear:—

• "July 12, 1402, John del Burgh, of Halifax, made his will, and left his soul to God Almighty, St. Mary, and all Saints, and ordered his body to be buried in the Parish Church of Halifax."

"November 21, 1437, Henry Savyle, of Halifax, Esq., soul and bodye as above."

Surely this latter entry is an unusual specimen of condensation. \*

As it is now, this church contains a remarkable amount of what is interesting and beautiful, but, while giving due credit for the energetic way in which everything has been "cleaned up," it would be cowardly not to make a protest against the merciless chopping and removal of what, to many minds, is of the greatest value. The monument to Doctor Favour has been removed from its original situation on a pillar to a dark place on the south wall. Archbishop Rokeby left his heart to be buried in the chapel that bears his name, and this was accordingly done, and a monument with a heart carved in stone erected over it. The monument has disappeared, and it is said that the heart has again and again been dug up to be looked at! A stone near the altar, described by both Watson and Crabtree as having a carved cross on it, along with the arms of the Laceys, and the rather peculiar adornment of a sword in lead sunk into the stone, was, after some inquiry, found to have been removed and broken up: the largest piece is now fastened to the wall over the south door. Space forbids us to bring forward more instances of the vandalisms that have been perpetrated here; but it should be said that the one last mentioned, as well as the removal of the original beam along the top of the screen, took place during the last "restoration" of the church. Such desecration in the last quarter of the nineteenth century is astounding, but Halifax always had a partiality for quick extermination!

Everyone is familiar with the clause of the Beggar's Litany, "From Hell,

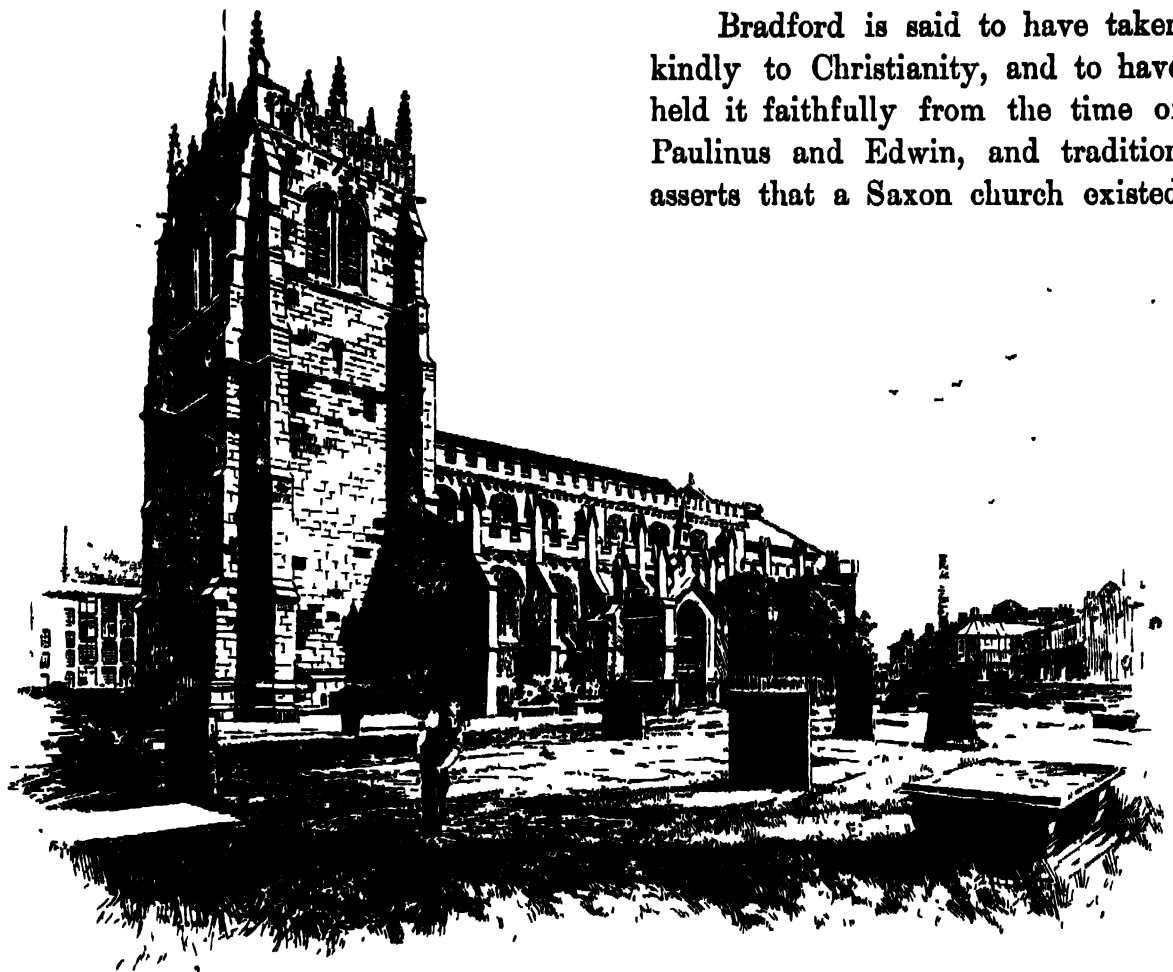
Hull, and Halifax, good Lord, deliver us." This association of the two Yorkshire towns with the infernal regions is explained by the fact that at a very early date they "enjoyed" what was then called "the privilege of a gallows;" but, not content with this, Halifax set up a more expeditious machine of its own, generally spoken of as the "Halifax Gibbet." It was in fact the earliest form of the guillotine, from which those in Edinburgh and Paris were copied. It consisted of two upright pieces of timber, joined at the top by a transverse beam; within this was a square block of wood, which was moved up and down in a groove by a cord, and into this block the axe was fixed. The end of the cord was fastened by a peg, and in the case of an execution for the theft of a horse, cow, or any living creature, that creature was tied to the peg and then driven away, so that the occasion of the crime became its avenger, for of course the axe immediately fell. Any theft of more than thirteen pence halfpenny was punishable in this way, provided it was committed within the "Liberty of the Forest of Hardwick," and that the thing stolen was on the back or in the hand of the thief at the time of arrest. Executions were not usually immediate, but always on Saturday, the great market day, for the sake of example; and the culprit was exposed in the stocks along with the stolen goods for three market days previously. At the final scene the poor wretch was solaced on the scaffold by the ministrations of a priest and the music of bagpipes.

The name of Halifax has been said to mean either "Holy Face," "Holy Ways," or "Holy Hair." As regards the first, the church, dedicated to St. John the Baptist, was one of the many which claimed the honour of possessing the real head and face of that saint. The second is probably the true meaning, in allusion to the four roads by which the town is entered, by which pilgrims would come, and which would be very likely to be called "Holy Ways." But local tradition clings to the third meaning, and explains it thus. A certain monk was enamoured of a fair maiden, and as his advances met with no response, he "proved the ardour of his affection" by cutting off her head and putting it in a yew tree! Gradually the unimpressible maiden came to be regarded as a saint, and the faithful flocked to the tree; twigs and boughs were taken away for relics, till nothing remained but the head on a pole. The little fibres within the bark were thought to be her hairs. Many were the pilgrimages made to the shrine of this mediæval Daphne, and the name of the village, which before was Horton, was changed to Halig-fax or "Holy Hair." Historians assign no date to this remarkable event.

About seven miles from Halifax stands the sister town of Bradford, like it, built in a valley, though a less contracted one; and also like it in possessing an old church, the one visible link with a bygone time. In spite of being closely

surrounded by wofully ugly buildings, the church at Bradford has a great advantage over that of Halifax as regards natural situation, for it stands on the side of a hill which slopes towards the west.

Bradford is said to have taken kindly to Christianity, and to have held it faithfully from the time of Paulinus and Edwin, and tradition asserts that a Saxon church existed



BRADFORD, FROM THE NORTH-WEST

on the site of the present one, but nothing can be positively ascertained, and neither church nor priest is mentioned in Domesday Book; but a few curious stones unearthed during the last restoration favour the opinion. Soon after the Conquest the manor became the property of the Laceys, but if that energetic church-building family did erect a church here, all trace of it has passed away. The present edifice was finished about 1458. It has no "lines of thought upon its face:" a good substantial building, all of one date and style—the Perpendicular. It is unusually long for its height. The tower is a massive square one, resembling that of Halifax. It has the same two buttresses at each corner, the same door and Perpendicular window on its western face, the same two windows on each side near the summit. The cannon-balls fired by the

Royalist army during the two sieges of Bradford have left their marks upon it, in spite of the wool packs which were hung round to protect it. A number of the townspeople had taken refuge in the church, and ten or twelve of their best marksmen were stationed in the tower, so, of course, the fire of the enemy was directed against it.

The interior of the church is disfigured by galleries and whitewash. The original roof, of dark oak, is remarkably fine, and in good preservation. The number of steps to the altar, favoured by the natural rise of the ground, produces a very good effect. There is an exquisite bit of sculpture by Flaxman within the altar rails, and a font with fine carved canopy, but beyond this the visitor will find little to admire. The



BRADFORD: THE CHOIR

east ends of both side aisles were formerly chapels, but are now partitioned off for vestries, and shockingly churchwardenised. Perhaps all this is not surprising in a place which, having obtained two charters to hold its market on Thursday, still persisted in holding it on Sunday, and in the churchyard. The town, however, had a code of morality of its own, and possessed a court which had power to fine the over-curious for "eavesdropping." Heavy mulcts were laid for using too freely unruly tongues, and for being bad neighbours; and there was a ducking-stool for the chastisement of scolding wives. On the whole

these were, perhaps, practical and wholesome restraints, whose place is ill-supplied by the law of libel.

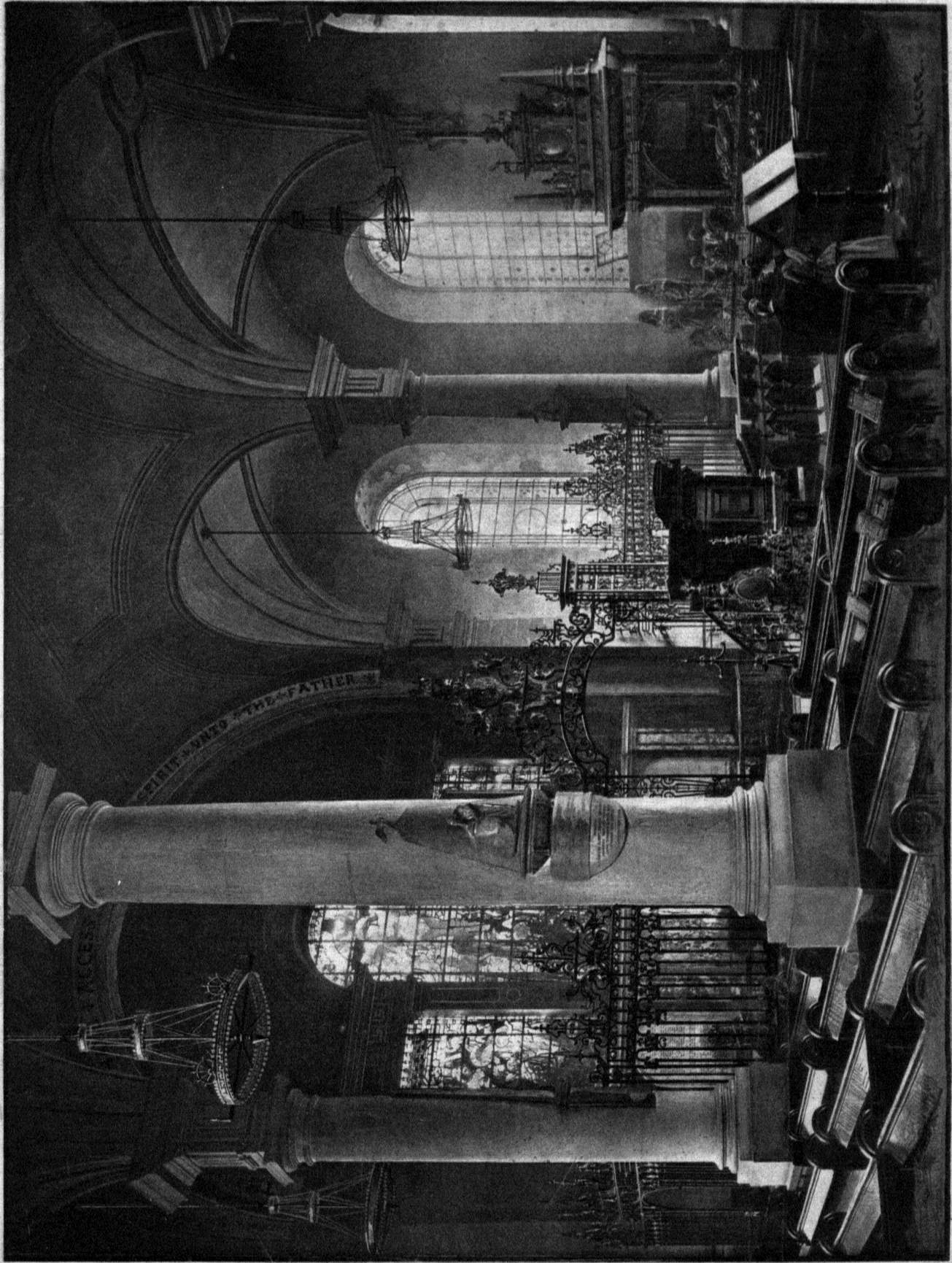
The woollen manufacture, which constitutes the wealth alike of Bradford and of Halifax, has frequently been said to have been introduced into England by Edward III., who after his marriage with Philippa of Hainault, brought a number of Flemish weavers over for the purpose. There is, however, no doubt that weaving was in existence before that time in this neighbourhood; but, if not the founder, Edward undoubtedly gave great encouragement to the trade, and many traces of Flemish descent are still to be found both in the language and in the appearance of the inhabitants. A fresh colony from Flanders came over in the reign of Elizabeth to escape religious persecution. Until this century, however, when the use of machinery became general, both towns were comparatively small, for most of the work was done in private houses, and in farms lying far away among the hills. Now the whole district—Halifax, Bradford, and even as far as Leeds—seems one vast town. Factories with tall chimneys and many rows of many windows are everywhere. They are not romantic in appearance, but it is very striking to hear the mill people singing at their work; the chorus of sonorous West Riding voices rising high above the roar of the machinery, and often distinctly heard when distance has mellowed that roar into a hum. The spinners and weavers have gone through their dark times like everyone else. Very black are the records of their riots consequent on the first attempts to introduce machinery, before they understood the benefit it must be; and very sad is the thought that, with so few exceptions, the brave spirits and clever brains which had originated those machines were allowed to end their days in poverty and disappointment. John Kay, James Hargreaves, and Samuel Crompton, were absolutely ruined and done to death; Richard Arkwright, the energetic barber, and Dr. Cartwright, the single-hearted clergyman, battled through untold trials and failures, but were ultimately, though only in a small measure, rewarded. Possibly jealousy and prejudice may never become quite extinct so long as human nature lasts, and few would be so optimistic as to imagine that we shall soon see the end of strikes and trade misunderstandings; but there is hope and consolation in the thought that at any rate the path of the inventor is less thorny than it once was, and that for him suspicion and persecution, if not neglect, belong to the "hard times" which "come again no more."

CONSTANCE ANDERSON.









FROM A PHOTOGRAPH BY R. KEENE.

ALL SAINTS, DERBY.-THE INTERIOR.

CASELL & COMPANY, LIMITED.



## ALL SAINTS', DERBY.

"THE PRIDE OF DERBY TOWN."

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**W**ILLIAM HUTTON, the shrewdly quaint writer of the last century whose literary labours were rewarded by fire during the disgraceful Birmingham riots of 1791, tersely describes, in his archaic history of Derby, All Saints', or All Hallows, as it is still called by old inhabitants. He observes: "The stranger who wanders through Derby in quest of objects of remark will find some defects and more beauties; but when he arrives at All Saints', he arrives at the chief excellence—the pride of the place. It stands as a prince among subjects; a giant among dwarfs. Viewed at any distance, or in any attitude, the associated ideas of taste, grandeur, and beauty fascinate the mind; the eye is captivated and continually returns to its object, but never tires. Some pride, more sense, and still more judgment must have combined in our forefathers in the construction of this noble tower; they wrought, and we enjoy the credit of their labour."

Derby has more imposing edifices than it had in Hutton's days; but with all its architectural advances, some of them ambitious, the town possesses no more dominating structure than the noble tower of All Saints'. It stands in Iron Gate, the centre of the borough, and abuts on a busy thoroughfare; but there is cloistral quiet on either side—College Place and Amen Alley; while at the back is Full Street, shy and retiring, with its memories of Charles Edward Stuart, Erasmus Darwin, and Lombe, and the first silk mill erected in England. The tower of All Saints' is a fine example of the Perpendicular period. John Otes, "a free mason fonde of charite," began its erection in 1509. He completed his labours in 1527, for the process of building such a masterpiece of Gothic art was patient and protracted. The tower took the place of a steeple which dated from the twelfth century. All Saints' was a collegiate church, with seven clerks attached to it, in the time of Edward the Confessor. It is built in three storeys, and in the string-course on the south side of the lower stage is an inscription in old English—"Young Men and Maydens." The same words in more ancient spelling appear on the north side. A cherished local legend curiously accounts for this imprint, and the tradition has received the support of several respectable authorities, including so eminent an ecclesiologist as the Rev. Dr. John Charles Cox. It is to the effect that the tower up to the height of the inscription was erected by the subscriptions of Derby lads and lasses; and that when any maiden, born in the parish, was married, the bachelors rang

the bells of All Saints' tower in honour of the event. Certes, the bachelors of the town provided one of the peal of ten fine-toned bells possessed by All Saints', which also owns a set of chimes that play eight times every twenty-four hours, but are lamentably out of tune. The funds for the completion of the tower were raised by "Church Ales," and very handsome sums were realised in both borough and shire by this objectionable method, which was associated with the consumption of much malt liquor, mystery plays, morris dancing, cudgel playing, shooting at the butts, and other sports pertaining to a country fair of the olden time.

The massive tower, which is enriched with beautiful mouldings and delicate tracery, and crowned with panelled battlements and lofty pinnacles, reaches to the summit of the vanes, an altitude of 210 feet, thus exceeding in height some celebrated towers of the same class. It is 21 feet more lofty than the tower of St. Mary Magdalene at Taunton, 42 feet higher than that at Wrexham, and 52 feet higher than the tower of Magdalene College, Oxford; while it soars above the cathedral towers of Wells, Peterborough, Winchester, Exeter, Carlisle, Chester, and Bristol. In the opinion of ecclesiastical architects, it was originally intended to surmount the tower with a spire, or a lantern after the style of "Boston Stump;" and the manner in which the roof of the bell chamber is vaulted, with eight rows of massive moulding protruding from the walls, leaving an octagonal opening in the centre, certainly favours this supposition.

Many are the stories relating to All Saints' tower. For instance, there is record of a mania for "flying" in 1732, when one Gillenoe, a Frenchman, "flew" down a rope from the top of All Saints' steeple to St. Michael's Church, which was a distance of 150 yards from the base. He executed this feat several times, sounding a trumpet, firing a pistol, and posturing as tailor and shoemaker when suspended in mid-air. This audacious acrobat, though he succeeded at Derby, lost his life in a similar adventure at Shrewsbury. The rage for "flying" from All Saints' tower had not abated two years afterwards, for we read in 1734 of a reckless performer whose rope was extended from the top of All Saints' to the bottom of St. Mary's Gate. He drew after him down his steep aerial inclined plane a wheelbarrow containing a boy. After this surprising extravagance was consummated, another sensation was provided for the delectation of the outside "supporters" of the church. A contemporary record states that: "About twenty yards before he reached the gates of the County Hall the rope broke. . . It brought down both chimneys and people. . . In the dire calamity the ass which maimed others was unhurt himself, having a pavement of soft bodies to roll over."

Another remarkable incident in connection with All Saints' is charmingly told by Mary Howitt. It relates to two boys who adventured to capture a

jackdaws' nest from a crevice under the belfry window. It was impossible to achieve their object while standing within the building, and equally out of the



THE TOWER.

question to reach the nest from below. So the *modus operandi* adopted by the boys was to put a plank through the window. The bigger boy balanced it by sitting on the end within, and the lighter lad fixed himself on the outside end. From that dangerous position he reached the object of his quest. He found in the nest five fledged young birds, and announced the news to his comrade.

"Five are there?" replied he; "then I'll have three!" "Three!" exclaimed the other indignantly; "no, I ran all the danger, and I will have the three." "You shall not!" replied the voice from the interior. "Promise me three, or I'll drop you." "Drop me and welcome!" replied the intrepid youth perched on the trembling piece of wood *in medio*. Strange to relate, the youngster alighted to the ground more than a hundred feet below unharmed. "At the moment of his fall," says Mary Howitt, "he was holding his prize by the legs, two in one hand and three in the other, and the birds finding themselves descending instinctively fluttered out their pinions. But it was not these alone that saved the boy. He had on a stout new carter's frock, secured round the neck, and this filling with air from beneath buoyed him up like a balloon, and he descended smoothly to the ground, alighting, like a cat, on his legs; and then looking up, he exclaimed to his companion, 'Now you shall have none!' and ran away, sound in limb, to the astonishment of the inhabitants, who, with inconceivable horror, had witnessed his descent." Linked with All Saints', too, are the Shrove Tuesday football battles, now happily extinct, which took place between the parishes of All Saints' and St. Peter's. If at the termination of these ferocious struggles (which often became aquatic encounters in the Derwent) the "Saints" won, the church bells rang jubilant peals; and if St. Peter's proved victorious, the belfry of that church became animated.

The body of All Saints' is unfortunately out of all character with the splendid tower. It is of uncouth pseudo-classic style, and was erected in 1725, from the designs of Gibbs, the architect of the Radcliffe Library, Oxford, and of St. Martin's-in-the-Fields, London. It took the place of a fine fourteenth century edifice, which, prior to the Reformation, was a collegiate church, with its dean, sub-dean, and prebends. Dr. Cox says that "it vied with the smaller cathedrals in the richness and value of its ornaments and jewels, and possessed an exceptional number of subsidiary altars, supported for the most part by the numerous trade guilds of the town." Gossiping reminiscences, rather than serious ecclesiastical history, are identified with the records of All Saints'. Here, in 1709, Dr. Henry Sacheverell preached a seditious assize sermon before the Judges, which he repeated before the Corporation at St. Paul's, London. He was suspended from the pulpit for two years; his sermons were committed to the flames by the common hangman. The extravagant preacher, however, became a popular hero, and the party cry of the time was "Sacheverell and the Church for ever!" The curate, Dr. Michael Hutchinson, collected by his own efforts £3,249 towards the building fund of the present incongruous Grecian structure, and several anecdotes are told of his importunities. So industrious was the doctor in his successful solicitations that he treated the Christmas "waits" who fiddled at his door with a tankard of ale, and wheedled a guinea out of them! In the



list of subscribers we meet with the names of Sir Robert Walpole and Sir Isaac Newton, which shows that the energetic doctor extended his exertions beyond the county town; while no stranger passed through Derby without succumbing to his stratagems.

The interior of All Saints' is spacious and of fine proportions; and it is matter for wonder that the Suffragan Bishop of Derby should have selected the small and insignificant church of St. Werburgh for his cathedral, the only feature of interest it possesses lying in the fact that Dr. Johnson was wedded there to Elizabeth Porter, in 1735. All Saints' boasts of a remarkably fine organ gallery; and the artistic ironwork of the chancel-screen calls for special admiration. This rich, open screen-work was fabricated by Bakewell, and originally divided off the east end of the church into three parts, viz., that in the centre of the chancel proper; that on the north side for vestry and Corporation purposes; and that on the south for the Cavendish Chapel. It is the characteristic art of a local worker in metal whose handicraft recalls the designs of the fifteenth and sixteenth century smiths. The Cavendish Chapel is a feature of the church, with its monuments of the Cavendish family. There are other monuments to less notable people from the chisels of Chantrey and Westmacott; and a splendid marble memorial, surmounted by shot-shattered flags, records the deeds of the Derbyshire Regiment, which was decimated at the Battle of the Alma. A relic of the old church is preserved, and is worthy of the attention of the antiquarian. It is a marvellous specimen of oak carving, consisting of a series of thirteen figures beneath rich canopies. The archæologist will also find a remarkable incised slab of alabaster. It bears the figure of a priest holding a chalice in his left hand, and having his right hand uplifted. The figure is standing beneath a richly-decorated canopy, having a series of figures of saints and angels in niches up each side, while above is a representation of the Deity.

The most gorgeous monument in the church is that to the memory of the redoubtable Countess of Shrewsbury—"Building Bess of Hardwick." It was erected in her lifetime, and an endowment was made for its perpetual maintenance. She was the confidante of Queen Elizabeth, and for some years the harsh custodian of poor Mary Queen of Scots. She built Hardwick Hall, Chatsworth House, and other "elegant seats." From the Latin inscription on her mural monument in All Saints' we learn that she was married four times. Her husbands were Robert Barley, Sir William Cavendish, Sir William St. Loe, and George Talbot, Earl of Shrewsbury. By each of these marriages she secured affluence and influence. She was wedded to her first husband at the age of fourteen, and survived the last by seventeen years, dying on the 17th February, 1607, in the eighty-seventh year of her

age. Horace Walpole records a tradition concerning this staunch dame to the effect that she was told by a fortune-teller that her death would not happen while she continued to build. To prolong her life she spent many thousands of pounds in building operations. At last there came a hard frost, the masons could not work, and as soon as they ceased from their labours the celebrated



THE INTERIOR.

Countess died. Adjoining All Saints' are the almshouses founded by her in 1599.

Much ignorant "restoration" took place at All Saints' in 1873, when not a little of Bakewell's unique wrought-ironwork was removed, and the gates at the western side of the churchyard were disposed of by public auction. At the same time the body of the church was "refitted and painted after a music-hall style" (*vide* Dr. Cox); but recently the colouring has been improved; and no traveller who has an hour to spare at Derby can better employ his leisure than by paying a visit to All Saints' Church.

EDWARD BRADBURY.

## BERWICK-ON-TWEED.

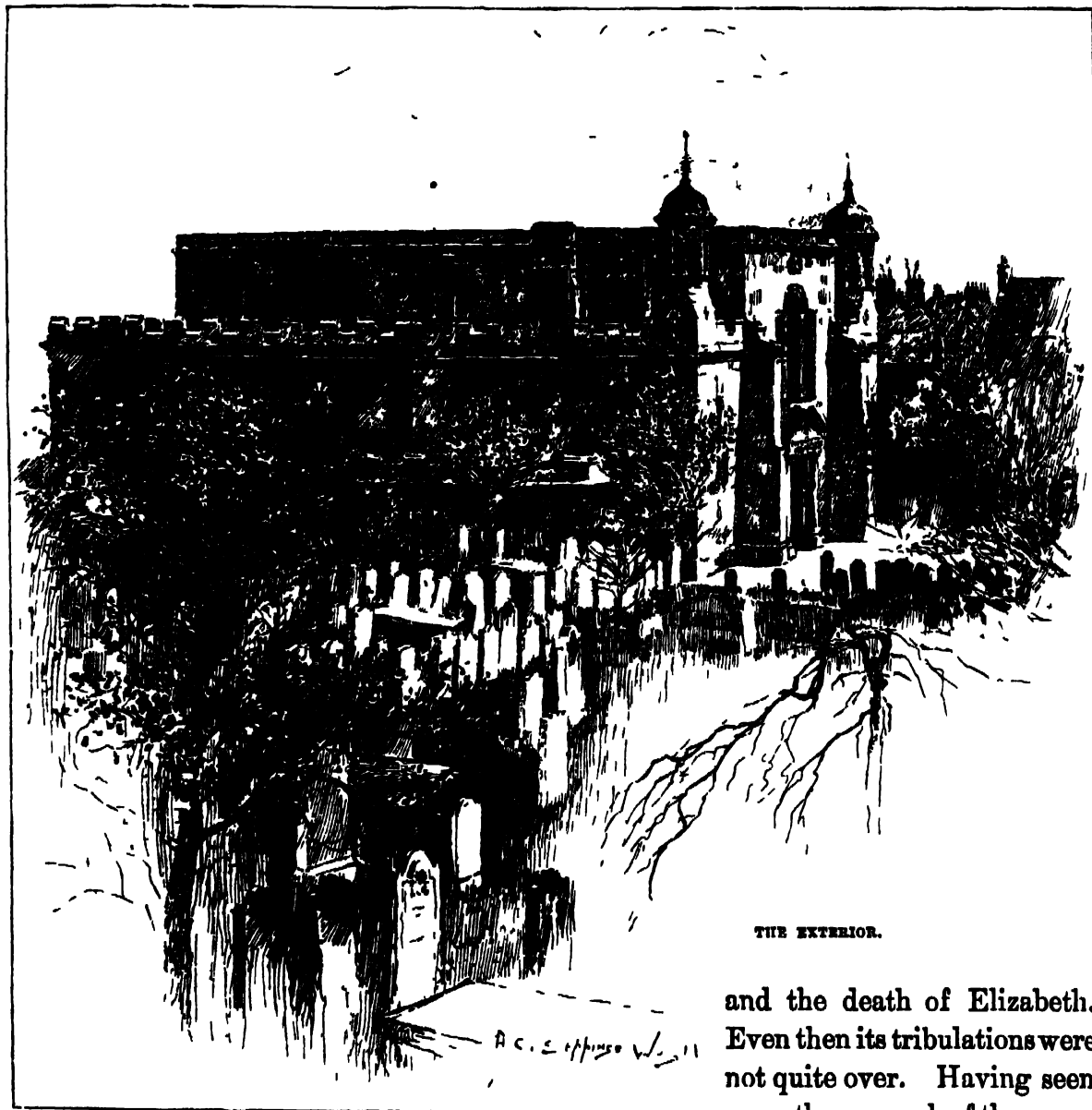
### A PURITANS' CHURCH.

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THE parish church of this historic Border town is a salient illustration of the invincible determination of topographical writers to be complimentary. Mackenzie, in his "View of the County of Northumberland," joins with a writer in the "Parliamentary Gazetteer" in terming it a "handsome edifice," though perhaps the two witnesses should rather be counted as one, since it is more than a little probable that one copied from the other. So grave a work as Lewis's "Topographical Dictionary" goes a good deal further; for it not only commits itself to the term "handsome" (this time, however, it is a "structure"), but adds quite seriously that it is "in the Decorated English style." After this there is nothing to do but to marvel at the self-restraint of the author of a curious little "History of Berwick," published early in the century, who might have been excused by local partiality for indulgence in encomiastic language, yet is content to tell us that the church "is built in the ancient Gothic order, remarkably plain, and no steeple." The simple truth is that the building is not handsome, is not Decorated English, is not Gothic. If it had to be allocated to some order of architecture it might be called Classical, though only in the sense of its being less unlike this style than any other. Interesting it certainly is, both in the special circumstances of its erection and as a specimen of what the Puritans could achieve in the way of ecclesiastical architecture; but all that was done to it in 1855, when the chancel was added and the interior rearranged at a cost of £3,000, and again a few years later, when a still larger sum was expended upon its improvement, has only resulted in making it decent and commodious.

The present church dates from the middle of the seventeenth century. Its predecessor appears to have stood on a different site, at the head of Marygate, until, in the reign of Mary Tudor, presumably in one of the extremities to which the town was frequently reduced, it was taken down to afford material for strengthening the fortifications. It was peculiarly appropriate, therefore, that when the time for rebuilding came, the ruins of the castle, which was no longer needed after the coalition of the crowns, should have been used for the purpose. This, however, did not happen till a good many years afterwards, for the times were too full of trouble for the townsfolk to be able to think of even so important a concern as that of getting for themselves a new parish church.

It was, indeed, one of the very worst periods in the woful history of the Border town, for although it was the subject of an amicable treaty between Edward VI. and Mary Stuart, it changed hands as many as thirteen times between this period



THE EXTERIOR.

and the death of Elizabeth. Even then its tribulations were not quite over. Having seen more than enough of the pomp and circumstance of glorious

war, it tried hard to keep out of the civil broils of the seventeenth century, and was to that end garrisoned by the townspeople, who were even prepared to fight in order not to go to war. In 1647, however, it was surprised by a small force under Sir Marmaduke Langdale, and delivered up to a governor appointed by James, Duke of Hamilton, but was surrendered to Cromwell in the following year, something

having in the interval happened at Preston. Eight years before this the mayor and burgesses had petitioned Charles I. for a brief or patent authorising them to collect funds for a new church; and, although this prayer was answered, nothing was done until 1648, when Colonel Fenwicke was installed by Cromwell as governor. He was probably one of those "men of religion" whose strong right arms beat down the chivalry which spent itself so gullantly in a service not worthy of it; for he seems to have set to work upon the church in the very first year of his governorship, and within four years it was finished, at a cost of about £1,400. The colonel did not long survive the completion of his pious enterprise; he died in 1656, and was buried in the church, nearly opposite the pulpit, as may be seen from an inscription, which is a model of brevity and good taste: "Colonel George Fenwicke, of Brenkburne, Esq., Governor of Berwick, in the year 1652 was the principal instrument of causing this church to be built; died March 25th, 1656." With singular modesty it makes no direct assertion as to his character, but simply adds, "A good man is a public good"—a general proposition from which no latter-day enthusiast for the least admirable of lost dynasties need dissent.

The church, as we now see it, consists of two storeys, the upper of which is not supported by the walls of the lower, but by two rows of Tuscan pillars, three on each side, joined together by semicircular arches. Round three of the sides runs a capacious gallery, which is the explanation of what would otherwise be the surprising statement that the church gives accommodation for fifteen hundred worshippers. The pulpit, like the reading-desk, is of oak, panelled; it is in the Elizabethan style, and is said to have been brought from the old parish church in which John Knox preached for the space of two years. The organ is arranged on both sides of the gallery at the west end. The greater part of the stained glass in the west window, the gift of Sir Dudley Coutts Marjoribanks, now Lord Tweedmouth, who represented the borough in more than one Parliament, was transferred from the church of Whitechurch, in Middlesex, originally the private property of the Dukes of Buckingham; in the lower part are emblazoned the borough arms. The circular stained window above the chancel arch, showing a lamb surrounded by twelve angels, has beneath it a brass plate, with an inscription explaining that it is dedicated "To the memory of the Rev. Wm. Stephen Gilly, D.D., Canon of Durham and Vicar of Norham, who departed this life on the 10th day of September, 1855. His last sermon was preached on the occasion of the re-opening of this church, after its restoration and enlargement, on the 26th day of August, 1855, from the remarkable words—'We know that if our earthly house of this tabernacle were dissolved, we have a building of God, an house not made with hands, eternal in the heavens.'" The stained east

window preserves the memory of a former Vicar of Berwick, the Rev. Joseph Barnes, who ministered here for nearly half a century, dying in 1855. In the "History of Berwick" of which there has before been occasion to speak, this worthy is the subject of emphatic but somewhat confused commendation. Having praised the beauty which he found in the interior of the church, the writer adds: "But . . . it is blessed, or rather the people are blessed, with an able and eloquent minister of the gospel, to preach the Word of Truth to them: the Rev. Joseph Barnes, vicar, aged 27 years; the Rev. Mr. Scott, curate; Mr. Jameson, clerk." He then proceeds to argue that the good man was very inadequately remunerated for his labours, since we expect a "clergymen to live something similar to a gentleman; especially when a rising family has to be educated and maintained in a genteel manner." Berwick has not always had such pattern priests, for it is recorded that John Smithson, who held the living from 1664 to 1672, was executed in the latter year for the murder of his wife.

The writer who had such unexceptionable views as to clerical income and status has also something to say about the churchyard, which, he tells us, "is remarkable for its number of headstones and monuments; it has been remarked by travellers, who say there is no such numerous show of monuments in any burying-ground in England except Bunhill Fields, London." Gaudy with tulips and other such garish flowers, abounding with deciduous trees, which at a distance make it look more like an apple-orchard than a God's Acre, and crowded with huge and cumbrous tombstones and headstones, large enough to commemorate a race of giants, it is indeed a "remarkable" home of the dead, presenting the strongest of contrasts with the idyllically beautiful graveyard of Norham, some half-dozen miles further up the Tweed. It is certainly not a place which anyone would choose for meditations among the tombs, yet even here there are hints of sorrow that rebuke the touch of scorn, as for example the stone "in memory of five children of John and Elizabeth Carr, who died in infancy." There are no words about sorrowing parents, nor are such words greatly needed. The humour of the graveyard, too, is very well represented. Thus we are assured that—

"If breath were made for every man to buy,  
The poor man could not live, the rich man would not die."

Worse poetry than this has been written, and even found its way into print; but unfortunately the writer lacked the gift of leaving off when he had finished, and must go on to declare that—

"Life is a blessing can't be sold, the ransom is too high;  
Justice will ne'er be bribed with gold, that man may never die."

The church, as we have seen, has no tower or spire. Governor Fenwicke, no doubt, had a conscientious aversion to "steeple-houses," and so in place of a belfry there is nothing more than a small open turret, with cupola, at either angle of the west front. The parishioners were not, however, to be permanently deprived of this means of grace; and for many a year they have been "knolled to church" by the bells of the Town Hall, a comely building standing in the High Street, and dating from the



THE INTERIOR, LOOKING WEST.

middle of the last century. This is not its only peculiarity, for it is adorned on the outside with the ancient stocks of the borough; it perpetuates another

old custom by sounding the curfew at eight of the clock every evening the whole year round; and a part of it is used as a lock-up, which is perhaps the most agreeable place of detention ever

devised, since the prisoners are kept, not in dungeons in the basement, but in cells at the very summit, where they have every inducement to cultivate a taste for the picturesque, the windows commanding "excellent views of the town, the German Ocean, Bamborough Castle, and Holy Island." Berwick is fortunate indeed in its situation in a region not only exceptionally lovely, but also abounding in historical and romantic associations, which may be regarded as its compensation for the woes it has had to suffer in the stormy past. It is still a place of arms, with a

considerable garrison, and ramparts that are, in the words of our local historian, "the promenade to which all the beauty and elegance of Berwick resort;" but it would appear also to be a more than ordinarily religious town, judging by the number of Presbyterian and other places of worship, one of which, by the way, bears on its front the audacious legend, "Audi, Vide, Tace"—an emanation, surely, of the ministerial mind. Other evidences of prosperity there are in abundance, and among them the admirable state in which the ancient wall, dating from the closing years of the sixteenth century, is kept. Yet even now Berwick is not what it once was. From the beginning of its history until the accession of James VI. of Scotland to the English throne, it was "as a ball that never found rest." Time after time it was besieged and sacked; but it was at its capture by Edward I. that it suffered the cruellest of its visitations. When the king sat down before it, it was the greatest merchant city of the North, ranking second to London among English towns; he left it little more than a ruin, and it has never since been anything more than a "petty seaport." Its defenders had been imprudent enough, in the delusive security of their walls, to mock the fierce Plantagenet; and when the place had with very little effort been stormed, he gave it up to massacre. Eight thousand of the citizens were slain, some brave Flemings who held the Red Hall were burnt to cinders in it, the churches proved no sanctuary to those who fled to them for shelter, and the carnage did not cease till the sad and solemn priests bore the Host into the king's presence and implored his mercy, when he burst into tears and ordered the butchery to stop. Even then his vengeance was not fully slaked, for we read in Mackenzie that after the churches had been defiled with the blood of the slain, they were despoiled of all their ornaments, and turned into stables. The people of Berwick, at any rate, are not likely to believe that the former days were better than these.

W. W. HUTCHINGS.



## EVESHAM ABBEY.

### A DESTRUCTIVE REFORMATION.

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IN one of the loveliest spots in the West of England, known as the Vale of Evesham, the river Avon with a curious bend encloses a little green peninsula in the south-east of Worcestershire, close to the borders of the counties of Warwick and Gloucester. In this little Avon-surrounded district is a tall and singularly graceful tower of the purest Perpendicular work. Like so many of these peculiarly English Gothic towers, massiveness is combined with exquisite grace and beauty. The fabric is square, strengthened from base to parapet by graduated buttresses with panelled fronts. The fronts are entirely covered, save where the gate and window arches occur, with panelled mullions under foliated transoms, and the whole is surmounted by an embattled parapet delicately pierced, and crowned with tapering pinnacles. The tower to the summit of the pinnacles is 110 feet, roughly speaking half the height of the graceful yet massive tower of Gloucester, or to indulge in another comparison, half the height of Wren's twin towers of Westminster Abbey. This, with the exception of a mutilated archway, is really all that remains of the once lordly abbey and monastery of Evesham, one of the most notable abbeys of England.

The noble tower, the work of the last real abbot of Evesham, Clement Lichfield, was completed just before the surrender of the monastery, A.D. 1539, and was designed for a clock and bell tower. It was built at the entrance of the cemetery.

The story of Evesham Abbey goes back many, many centuries. Eoves, the swinherd of Ecgwin, third bishop of the Hwicci, while tending his animals was startled with a vision of the Blessed Virgin. He told his master, the bishop, what he had seen. The bishop accompanied his swineherd to the spot where the radiant appearance had dazzled his servant. The same vision was vouchsafed to Ecgwin, who thence concluded that it was Mary's wish that a church should be erected on that spot. A very considerable tract of country was given by the Christian King of Mercia, Ethelred, to Ecgwin, who, on the site of the vision, built the first church and monastery. The district became known as Eoves-holm, which in time was contracted into Evesham. Ecgwin subsequently resigned his bishopric, and became the first abbot of the Evesham monastery. The year of our Lord 714 is usually given as the date of the founding of this great religious house. We possess few or no details of its history for the first two centuries. But in the tenth century, like Gloucester and other "houses," it was one of the battle grounds of the secular clergy and the monks, both claiming Evesham as

their own. As at Gloucester and so many other abbeys, the policy of Dunstan, which afterwards became the policy of Lanfranc and the school of Church reformers of the eleventh century, prevailed, and Evesham became the home of a great Benedictine colony.

After the Conquest the story of Evesham closely resembles that of Tewkesbury, Gloucester, and many other of the more important foundations. A monk, Walter of C  risy, appointed abbot by William, determined to rebuild the abbey church on a grand and magnificent scale. He commenced with the massive crypt or undercroft, then proceeded with the choir above, and the great central tower as far as the first storey. By slow degrees the whole of the splendid abbey was completed about ninety years after Walter of C  risy commenced it. Its outline was in form of a Latin cross, and it consisted of a nave, transepts, and choir, with a great central tower rising from the intersection of these divisions. From the bases of some of the nave columns which were discovered among the few fragments remaining, and, alas! removed as curiosities to a neighbouring park, it appears that Evesham Abbey possessed cylindrical piers of vast size, like those of the nave in Gloucester and Tewkesbury. Its length from east to west appears to have been about 300 feet; the length of Gloucester (without the lady chapel, which belongs to a later age) being 314 feet, Tewkesbury Abbey 286 feet long, and Hereford Cathedral 288 feet.

But when we look at Domesday Book and see what were the possessions of Evesham Abbey, we are not surprised that the great Norman abbot was determined to have a house of God in some way worthy of its great wealth. Even after the spoliation of Odo, Bishop of Bayeux, the Conqueror's half-brother, and Urse d'Abitot, the rapacious sheriff of the county, who confiscated some 12,000 acres of the abbey land, it was registered as owning 21,862 acres, mostly in the neighbourhood of Evesham.

As years passed on, the abbey increased in power. It claimed exemption from all episcopal control, and as early as A.D. 1163 its abbot received the mitre. Its interior decorations were of unusual magnificence. It was fitted with shrines of elaborate workmanship, enclosing relics of ancient Mercian kings and bishops. We have a record of one of them which will help us to form some conception of its pre-Reformation grandeur. The shrine of St. Ecgwin, the founder of this famous house, was partly the work of Abbot Mannie, a contemporary of Edward the Confessor. Mannie was reckoned the best goldsmith of his day. This exquisite shrine was made of gold, studded with sparkling gems, and when the lights were lit in the church, the dusky gleaming of the gold and gems is said to have positively lit up this Holy House of God. The numberless services were rendered with great pomp and ceremony, and at vast cost. The vestments of the lord abbot and of the officiating priests were gorgeous and



ST. LAURENCE'S CHURCH.

THE BELL TOWER, EVESHAM ABBEY.

ALL SAINTS' CHURCH.

costly, and an enormous number of sacred and other vessels belonging to the abbey were of solid silver, not a few of them enriched with gems.

With a fierce recklessness, with a strange disregard for what was beautiful and venerable, the Commissioners of King Henry VIII. swept away many of our inimitable abbeys and the exquisite buildings which so often surrounded them. Nowhere, though, was their savage thirst for destruction perhaps so wantonly gratified as in the stately monastery of Evesham. The estates were confiscated and parcelled out, and the abbey was dismantled and given away to Sir Philip Hoby, a gentleman of Worcestershire, who shortly afterwards seems to have leased out the magnificent buildings of abbey and monastery as a *quarry for stone*. These were of so vast an extent that in 1657, considerably more than a hundred years after the suppression, the quarry was not yet worked out, for we find in the book of the Corporation of Evesham this curious entry: "That the churchwardens of the several parishes in the borough no longer sell limestone indiscriminately, of or belonging to the churches, but preserve the same for public use." The noble conventual library was scattered, according to some, in part devoted to the flames.\*

I know of none of the greater monastic foundations which has suffered like Evesham. Scarcely can it, with its mouldering chapter-house arch and solitary tower, be called even a ruin; and yet against the mighty monastery which lay beneath the shadow of the glorious abbey church so utterly destroyed, no charge of wrong-doing or evil living is extant. Its historian,† after weighing the evidence with care, arrives at the deliberate judgment that Evesham comes within that catalogue of religious houses strangely enough referred to in the Act of King Henry VIII.,‡ where thanks are given to God that "within divers and great solemn Monasteries of this Realm, religion is right well kept and observed."

Our great abbey was not connected with many of the stirring scenes of English history. It was too near the ancient cities of Gloucester and Worcester to become an important national centre. But in the reign of Henry III., Evesham stands out prominently in the story of England. It was a time of sore peril for the country. Were the immortal provisions of the great Charter wrested from King John to be trampled under foot? There were men who encouraged the Sovereign to enter upon this course. Had it succeeded there had been no splendid story of England to tell. That it failed was owing in great measure to the noble and heroic devotion of one man—Simon de Montford—whose gallant resistance, though he, as so many of earth's great ones, died apparently in defeat and dishonour, successfully taught

\* May's "History of Evesham." pp. 144, 145.

† May, p. 146.

‡ 27 Henry VIII., c. 28.

his countrymen what was the deadly peril and how they should ward it off. De Montford was in the Abbey of Evesham when the news of the appearance of Prince Edward—afterwards Edward I.—and a numerous well-appointed force was brought him. There was no escape for the English hero save by a doubtful flight. So with sadly unequal forces he gave battle, and he and his devoted band of followers were cut to pieces. The scene of the bloody encounter—known in history as the Battle of Evesham—was on a woody hill washed by the Avon, over against the green peninsula on which the fair abbey and the monastery of Ecgwin of Evesham were built. The body of the English patriot was shamefully mutilated, but eventually laid to rest in the choir of the abbey church. For long years the tomb of De Montford became a shrine to which vast numbers of pilgrims to Evesham, especially the sick and ailing, resorted. Many legends are extant of wonderful cures worked at the grave of the dead hero. The tomb of De Montford was destroyed when the abbey was surrendered to the Commissioners of Henry VIII. in the sixteenth century.

The pilgrim to the site of the lost abbey of Evesham, standing near the poor remains of the monastery wall, is surprised to see in close proximity to the tall and graceful solitary bell-tower of Abbot Lichfield, two fair-sized churches, each with its own tower and spire, only a few yards separating the twin churches and the Lichfield bell-tower. These two churches were chapels founded by the monks of the great abbey for the use of the dwellers in the town, the splendid abbey church being generally reserved—except probably on the occasion of the more important festivals—for the constant services of the monastery. These chapels, dedicated respectively to St. Laurence and to All Saints, were served exclusively by the abbey monks, who arranged and provided everything for the services.

The twin churches are now united under the charge of the Vicar of Evesham. One is tempted, however, sadly to regret this thirteenth century arrangement of the monks, which provided parish churches for the dwellers in the little town clustering round their great house; for had they not existed at the time of the Reformation it is probable that the inhabitants of Evesham, like the people of the neighbouring Pershore and Tewkesbury, would have made interest with the ruthless Commissioners of Henry VIII. and purchased, for their own use as a parish church, the whole, or at least a part, of the noble abbey whose complete disappearance we so bitterly mourn.

Each of the twin churches dates back to the thirteenth century, St. Laurence being the older of the two. The tower and the spire of the original church still remains, but with this exception, successive additions and restorations have destroyed most of the old work. But the glory of St. Laurence is a small chantry erected by Clement Lichfield, the builder of the bell-tower.

This exquisite little chapel was built in order that daily mass might be performed for the repose of the founder's soul. It is square, and four richly ornamented fans round a carved pendant form a most perfect ceiling, which is still in admirable preservation. The once rich altar is gone, and all the elaborate ornamentation has disappeared; but even in its scarred beauty it is very lovely.



RUINED ARCH LEADING TO VESTIBULE OF THE CHAPTER-HOUSE.

The other church, All Saints, which has been sadly damaged and disfigured, also possesses a beautiful fan-roofed chantry; built, too, by Abbot Clement Lichfield, who prepared this little chapel as his last earthly resting-place.

Both these interesting churches or chapels are used at the present day. All Saints has been elaborately restored, and presents the appearance of a beautiful and thoroughly devotional parish church. St. Laurence, too, has been partially rebuilt, and is now in process of a more complete and thorough restoration under the watchful care of the present vicar, who is justly proud of these precious remains of the handiwork of the monks.

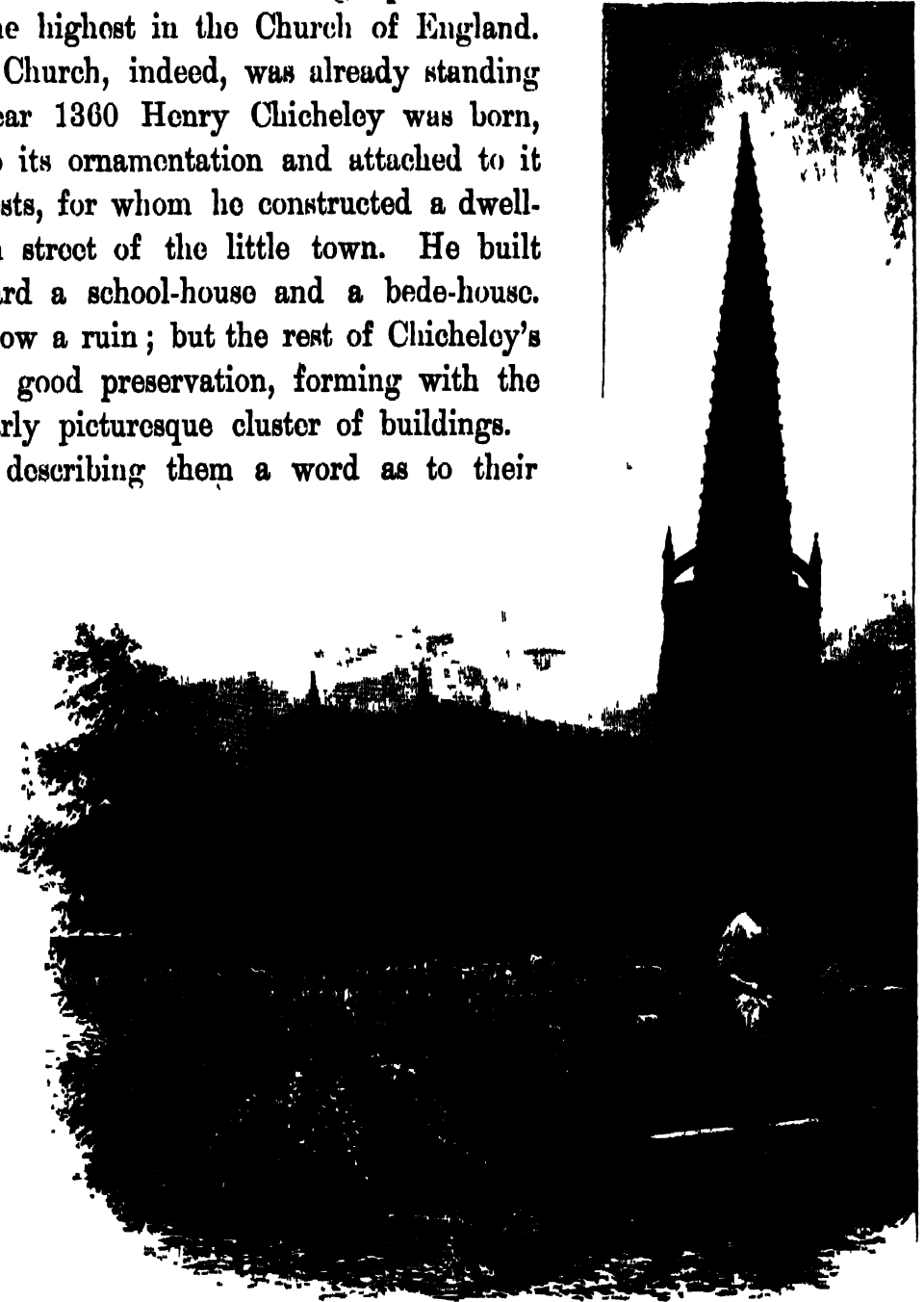
H. DONALD M. SPENCE.

# HIGHAM FERRERS.

## AN ARCHBISHOP'S THANKOFFERING.

**H**IGHAM FERRERS has an interest exceptional and peculiar. Around its church gathers a group of ecclesiastical buildings, almost without a parallel in England; a thankoffering in stone, set up in his native village by a man who rose from a humble rank to a high position in the State and the highest in the Church of England. Higham Ferrers Church, indeed, was already standing when in the year 1360 Henry Chicheley was born, but he added to its ornamentation and attached to it a college of priests, for whom he constructed a dwelling in the main street of the little town. He built in the churchyard a school-house and a bede-house. The college is now a ruin; but the rest of Chicheley's work remains in good preservation, forming with the church a singularly picturesque cluster of buildings.

But before describing them a word as to their founder. Henry Chicheley, or Chichele, was born at Higham Ferrers of poor parents. He is said to have been accosted, while tending sheep, by William of Wykeham, who was struck by the intelligence of his answers and took charge of his education. This story, however, is of dubious authority.



NORTH-EAST VIEW.

Certain it is that the lad was sent to the school which the good bishop had founded, whence in due course he proceeded to New College, Oxford. Here, after a time, he devoted himself to the study of canon law, but he was not ordained till he had reached his thirty-second year. In 1396 he was instituted to the living of St. Stephen's, Walbrook, and practised as an advocate in the Court of Arches. His merits appear to have been quickly recognised. Other preferments were added. He was sent on embassies by the king, and while engaged upon one of these at Rome was consecrated, by the Pope himself, to the bishopric of St. David's. This was in the year 1407; seven years later Chicheley was transferred to Canterbury. Most places with which he had any connection bear to this day traces of his princely munificence. He is supposed to have aided in the rebuilding of Croydon Church. He certainly added to the Palace at Lambeth, the Lollard Tower being part of his work. He was a liberal donor to the bridge at Rochester, and a benefactor to the cathedral at Canterbury, erecting the library and enriching it with books; and the last work of his life was the foundation of All Souls College, Oxford, the statutes of which were sealed only ten days before his death in the month of April, 1443. Liberal with his own, he was ready—if we may trust Shakespeare—to resist, or rather to buy off attacks on the property of the Church,\* and his legal skill is tested when the king bids him

“Justly and religiously unfold  
Why the law Salique, that they have in France,  
Or should, or should not, bar us in our claim.”

Higham Ferrers stands on the gently rolling upland of Northamptonshire, on the right bank of the Nen, and about half a mile from its brink. The valley is now becoming rather wide, and the road near the railway station is carried across it on a raised causeway, part of this being formed by a fine old bridge of about sixteen arches, under about six of which the water flows. This may be as old as the thirteenth century, and is not the only one of ancient date which remains in the valley of the Nen.

The road ascends the shelving side of the valley, passes between the fields, and enters the long street of the old-fashioned town; for this it may claim to be called, as it has a mayor and was a borough from the reign of Mary till that of William IV. The seal of the Corporation may still be seen carved on the front of its ugly little “Hanoverian” town hall. We pass by the ruins of the college, of which more presently, and the shaft of the market cross—which still rises above its steps in fair preservation, though the sculpture of the Crucifixion which it formerly supported has long since disappeared—and we come to

\* “Henry V.” Act 1, sc. 1.



the church, which stands a little back from the street, the garth being almost open to the country on its eastern side. We enter the gate. The steeple rises in front of us; the school-house with its ornate gable almost blocks the view of the northern aisle. Yet nearer is a second and smaller cross, and on the south side of the churchyard is the old and lowly front of the vicarage, with the bede-house built by Chicheley close to its garden gate. The plan of the church is a rather uncommon one. It has a double nave and a double



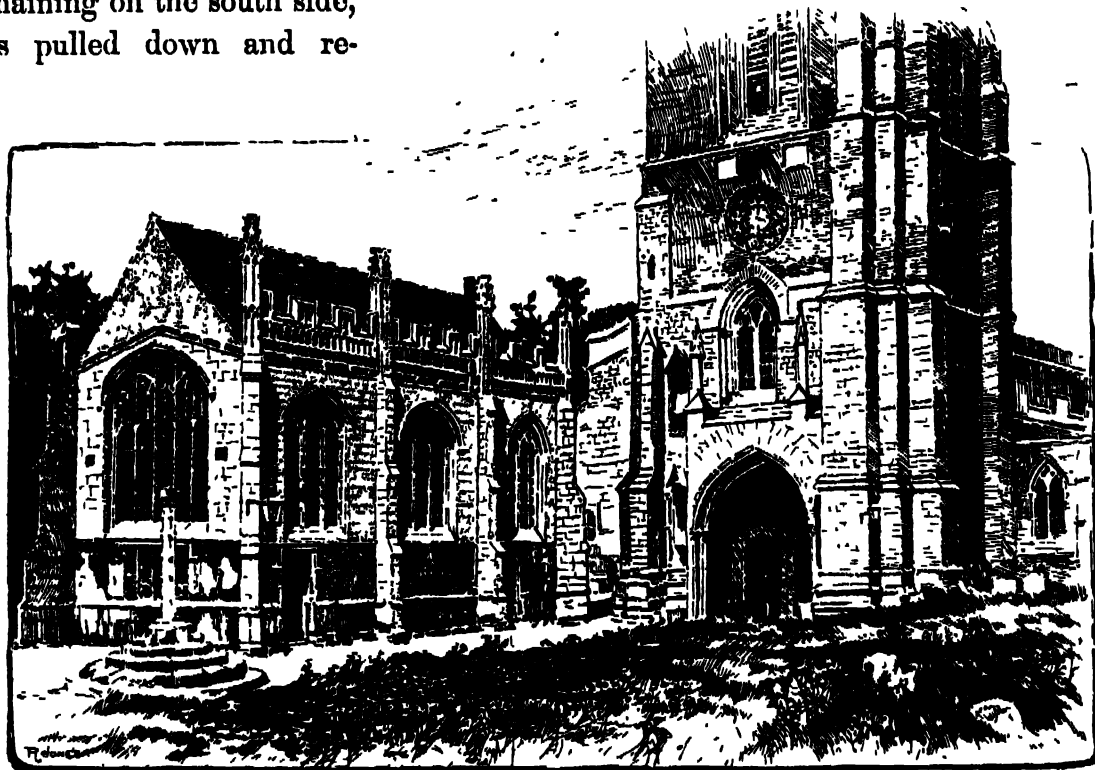
THE COLLEGE.

chancel; the latter corresponding in width with the former, and about three-fifths of its length. To this double nave aisles of the same length are attached on the north and on the south.\* The tower stands at the western end of the southern half of the nave; there is also a south porch.

A brief examination indicates that this plan is not the original one, but is the result of a process of accretion and expansion. Tower, porch, and the southern half of the body of the church retain the outlines of the oldest part, an Early

\* Length of church 119 feet, breadth 69 feet.—"Churches of the Archdeaconry of Northampton," Higham Ferrers, on the authority of which book many of the statements in this article are made.

English structure, erected probably between the years 1220 and 1260; the latter being the date assigned to the tower. This may have been the work of the Ferrers family, from whom the village derives its distinctive name; for advowson and manor were then in their possession. Near the end of the thirteenth century, probably in the last decade, the original north aisle, which no doubt corresponded with that still remaining on the south side, was pulled down and re-



THE GRAMMAR SCHOOL AND CHURCH TOWER.

built so as to be of the same width and height as the original nave, and a chancel was added to it to serve as a lady chapel. This change may have been the work of Edmund, Earl of Lancaster, to whom the manor was granted, on the attainder of Robert Ferrers, grandson of the first owner, in the year 1266. This Edmund died in the year 1301, but the advowson of the living remained in his family until 1355, when Henry, Duke of Lancaster, appropriated it to the Dean and Chapter of the Collegiate Church of St. Mary, at Leicester, of which establishment he was the founder. Rather before this, probably about 1340, the architects again took the church in hand; they pulled down the high-pitched roof and erected a clerestory with roof of a comparatively low slope; they altered most of the windows, and transformed the chancel externally into a Decorated structure; they built a new aisle on the north side of the double nave, and erected a spire. Some minor alterations were made about the

beginning of the fifteenth century, which brought the church nearly to the condition in which it is now seen. One change, however, was yet to come; in the year 1631 the spire and part of the tower were blown down, and rebuilt.\* But as the old materials were largely used up again and the old design was very closely followed, the results of this disaster were less lamentable than might have been anticipated, and it requires close scrutiny to see that the steeple really is not much older than the Civil War.

The steeple, undoubtedly the most striking feature in the exterior of the church, is a fine one, even for Northamptonshire, rising to a height of 170 feet.† The tower is square, with unequal buttresses, and terminates in pinnacles with light flying buttresses, which seem to support—the effect being somewhat feeble—a rather ornate octagonal spire. The most striking feature is the western doorway, which like those in the neighbouring churches of Raunds and Rushden, is double, and is set back in a recessed arch, with a highly enriched tympanum, worthy almost of a cathedral. Between the two doors is a strong central shaft supporting a richly sculptured bracket, on which formerly a statue must have been placed. The tympanum, on either side, is adorned with five medallions which are linked together with foliage. In these are sculptured scenes from the New Testament, the details of which are worthy of examination. Almost the whole of the tower above the lowest stage, and part of the southern side of that, have been rebuilt, though the windows have been reconstructed with the old materials.

A duplicated nave is an unsatisfactory design, for the want of a dominant and central feature is at once felt, and the plan seems more suited for a hall than for a church; the obviously different dates of the pillars also produce a rather “composite” effect. Still the interior of this church is undoubtedly attractive, with its ornate eastern windows, its simple, open wooden roof, its monuments, and its chancel, with the flooring of ancient encaustic tiles, and the richly carved woodwork. The tiles occupy the steps which formerly led to the high altar; they are ornamented with impressed patterns and glazed with a uniform colour, but more varied tints are employed in the “risers” or upright parts of the steps. There is no chancel-arch, but a rood screen of Perpendicular age, the line of which is prolonged north and south by other screens. Within this screen are the seats for the members of Chicheley’s College. These occupy the western half of the chancel, and are separated by another rich screen from the lady chapel. They are twenty in number, three being in the “returns” on either side. The carving of the “misereres” and of other details is good. Beneath the eastern of the two arches which connect the chancel with the lady chapel is a handsome

\* Begun, as inscriptions state, April 20th, 1631; finished in November, 1632.

† Height of tower 71 feet, of spire 99 feet.

monument supposed to commemorate one of the Dukes of Lancaster. On it is laid a fine brass—not in its original position—representing a priest in vestments, in memory, as stated in an inscription, of Lawrence Seymour, who was rector from 1289 to 1337. Among the other brasses is a second one to a priest, dated 1498; one of a civilian and his family, dated 1504; also one to a warden of the college; and an elegant cross commemorating the father and mother of Archbishop Chicheley, the former of whom died in the year 1400.



WEST DOORWAY OF THE CHURCH.

The school-house, as already said, stands in advance of the northern half of the church, a space of three or four yards only intervening between their walls. It is a building of three bays, with buttresses, pierced battlements, and ornamented gables with fine windows, an excellent example of a rather small Perpendicular structure, handsome without being ornate. The south door, near the church, remains open, and there is in the interior, a stone pulpit. Some authorities have doubted whether this building is not a little later in date than Chicheley's time, and whether it was originally intended for a school, but the general opinion favours the view which has been followed. The bedehouse is a larger but plainer structure. This, however, has only two windows on each side, with a large one at the

west over the door, and an open bell-cote on the gable. It terminates at the east end in a small chancel rather richer in its details, with an eastern window and one of smaller size on either side. Its floor is considerably higher than that of the principal chamber, and there is a crypt beneath. This chancel, no doubt, was formerly used as a chapel, an arrangement of which traces are often found in old bedehouses and infirmaries. In the south wall is a small door, blocked, which must have led formerly to a yard or garden, and a large though plain fireplace. The latter is considered to be older than the building; some have suggested that it belonged to an earlier house of like nature, which may have been utilised by Chicheley in his own foundation. This was designed for twelve men and one woman, doubtless as their attendant, one of whom was to

be governor and bear the title of Prior. Not many years since the chapel was in ruins, but it, with the rest of the building, has been carefully restored, the old bede-house being now used as a parish room.

Several rather interesting houses still remain in the town, as is usual in Northamptonshire, but we must restrict ourselves to a brief notice of Chicheley's College. This has fared worse than the rest of his good work, for it is in a sad state of ruin, and the parts which still remain are converted into farm buildings.

The main entrance, a wide flat-arched door, is fairly perfect. Above it are three canopied niches, and a three-light window. To the north is a smaller window, and in a gable to the south is another window, on either side of which are two rudely carved heads, formerly intended for brackets. The college was built, according to old descriptions, round a quadrangle. The foundation, which dates from 1422, was for eight secular canons—of whom one was to be master—four clerks—of whom one was to teach music and another grammar—and six choristers. Thus ample provision was made for the orderly conduct of worship in the parish church, and further aid was given to the cause of education. Those ages which produced Walter de Merton and William of Wykeham, Henry Chicheley



BEDA-HOUSE, WITH RECTORY CHIMNEY.

and William of Waynflete, to mention the benefactors of one university only, were not altogether dark. Granted that the circle of studies was narrow, and the chief aim of education somewhat restricted, yet learning was held in honour by rulers and people; it was deemed more useful to the State than voluble ignorance; it opened a career to laudable ambition; its path led to dignity, wealth, and influence, instead of having for its most probable goal, as at the present time, comparative poverty and comparative obscurity. But in those days such learning as there might be was true gold; now there is so much pinchbeck that only an expert can tell the difference; so the mob and its masters care more for brilliant shoddy than for stuff that will wear. Needless to say that Higham Ferrers church was not improved in its details during the period between the completion of the tower and the Victorian epoch, but in the latter it has been carefully restored.

T. G. BONNEY.

## CARTMEL.

### A TOWER WITHIN A TOWER.

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**B**ETWEEN the foot of Windermere and the northern extremity of Morecambe Bay there lies a large tongue of rich pastoral land, well sheltered by hills for the most part, but stretching away to the wide sandy flats over which the tides rush up to meet the Kent and the Leven. The district is sparse of population, and the eye wanders round vainly in search of those church spires which were accounted by Cobbett to be one of the chief glories of English landscape. Yet there is no dearth of spiritual provision for such people as may reside here, for in the very heart of a broad valley, sheltered by wooded heights, watched over at a gravely respectful distance by the Coniston mountains, lies the small, quiet village of Cartmel, its grey housetops dominated by the lofty walls and the singular square tower of one of the largest parish churches in these islands.

In those to whom it presents itself as an unexpected sight, Cartmel Church awakens the same kind of surprise as is said to be occasioned by the discovery of a fly in amber. One wonders through what extraordinary set of circumstances it originally came there. It is not only much too large for the population which the parish at present contains, but it must always have provided accommodation vastly in excess of the requirements of this remote portion of Lancashire. The village of Cartmel contains about five hundred souls, and it has never within historical times been larger or more important than it is at the present day. The nearest town of any consequence is Grange-over-Sands, two and a half miles away; and Grange is a mere mushroom town, dating back only fifty years or so. Nor does this noble church command the undivided allegiance of the folk of even so inconsiderable a village as Cartmel. A Friends' Meeting House of unusually attractive aspect competes with it as one of the distinguishing features of the place. Quakers are abundant, it would appear, and a suspicion that crosses the mind of the stranger is that Cartmel must, in fact, be a Quaker town, so drab is it in appearance, so reminiscent in its brown-grey walls, and blue-grey roofs, and limestone roads, of the quaintly striking dress of the "Friends" of a time when the old Quaker garments were still commonly worn.

It is necessary to go back very far to find why and under what conditions Cartmel Church was founded. The site has religious associations extending into an exceedingly dark and perplexed past. What was anciently defined as the patrimony of St. Cuthbert was the district bounded southward by the Tees and westward by the Cumberland Moors; but we have the authority of Camden for the statement that the great missionary and apostle who has Durham Cathedral for his shrine

and monument extended his authority and rule into this distant part of Lancashire, where Ægfrid of Northumbria had given to him "all Cartmell with the Britons in it." This must have been at some time between the driving of the old inhabitants from Cumbria and the fatal battle of Nechtansmere. And it is interesting to surmise that here the routed Britons assembled, after fleeing over the mountains, to find protection on the one hand from the vast range over



CARTMEL, FROM THE SOUTH.

which no Saxon army would be likely to march, and on the other from the shifting and treacherous sands which extend from Morecambe Bay for mile on mile up the valleys of the Leven and the Kent. Of what St. Cuthbert may have done for the Britons at Cartmel, of any journey that he may have made thither, no safe record remains, but there is a tradition as to an Anglo-Saxon church standing on the site of the present remarkable structure. There is also a curious legend of some monks who came from over seas, at a time which must have been near to Cuthbert's own, when the great Saxon monasteries were in course of building, and when monks were seeking quiet and hidden places of settlement throughout most parts of a disturbed land.

To be sure, the legend scarcely agrees with the idea that there was a colony of Britons at Cartmel, with a church reared under St. Cuthbert's hands. It tells how, at an unknown time, some monks coming from another country found all

this part of the kingdom covered with wood, and how they resolved to build a monastery amid the forest lands. As in the case of Durham, however, their project was taken under heavenly direction. As they were preparing to build their church they heard a voice instructing them to search for a site in a valley where there were two rivers, the one of which should run to the south and the other should pursue its course northward. So thereafter they resumed their wandering, seeking fruitlessly for many a day and week and month for the valley with the two contradictory streams. At length, dispirited and weary, they retraced their steps towards the hill where they had heard the miraculous voice. On their way thither they crossed a stream, the waters of which ran northwards, and a hundred yards or so apart from this they came to another stream which flowed in a southerly direction. They at once accepted the omen, measured and cleared a space between the two rivers, and at mid-distance between the one and the other they built their monastery and their church. For confutation of those who doubt the truth of this ancient story the two streams may yet be pointed out, flowing in opposite directions, one very feebly, and the other with a swifter motion, within a stone's throw of Cartmel Church.

Between St. Cuthbert, these wandering friars, and the undoubted monkish settlement of later times, tradition has grown confused. Light dawns towards the end of the twelfth century, but it is only a fitful light withal. The present striking and singular church originated in a priory which was founded by William Marshal, Earl of Pembroke, in 1188. How the renowned Earl Marshal came to be identified with this remote region does not distinctly appear; but the evidences of his deep interest in the success and permanence of Cartmel Priory are still to be found in the emphatic language of the original charter. "This house," that document observes, "I have founded for the increase of our holy religion, giving and granting to it every kind of liberty that heart can conceive, or mouth utter, and whosoever shall in any way infringe upon these immunities, or injure the said Priory, may he incur the curse of God, of the blessed Virgin Mary, and of all other saints, as well as my particular malediction."

That a church already existed at Cartmel in 1188 appears clearly enough from the fact that the advowson was conveyed by Pembroke in his first grant to the priory, as well as from certain records of priests who served there before 1155. Also the subsequent history and preservation of the church is to be most satisfactorily explained on the theory that the rights of the parishioners to a share in the building had been acknowledged through all vicissitudes. The Cartmel monks were "canons regular" of the Order of St. Augustine, so called as a means of distinction from those secular canons who do not live in community. They were well provided for, though perhaps never very numerous.



Comparatively recent excavations have made it appear that the priory walls, which were of great thickness, enclosed a space scarcely less than that which is now occupied by the village of Cartmel. Pembroke's generosity to the place was on a scale commensurate with his own importance. When the priory was founded King Richard had not been crowned. In the first year of King John a royal charter was granted confirming the canons in their lands, their church, and their liberties. Seventeen years later additional lands were granted by the founder, and a further charter was issued when Pembroke's young *protégé* came to the throne. Three years after this event, "having continued to govern England in the young king's name with wisdom, moderation, and success," the founder of Cartmel Priory died, leaving to history the reputation of one of the best and bravest men "by whom it has ever been the blessing of this country to be defended and ordered."

Of the priory nothing now remains but the gateway tower, an unusually tall fabric, resting on a lofty archway and a groined vault. The work of destruction at the dissolution of the monasteries was here done with great thoroughness, having been entrusted to Thomas Holcroft, "an expert in suche thynges," as a contemporary document observes. His reward was a grant of the manor and estates of the canons, and the praise of "having byne very diligent here, for the which he was put only in trust to pluck down this church." Nevertheless, the church was not plucked down, the affection of the parishioners having availed to save it. As John Britton says, in his monumental delineations of "The Beauties of England and Wales," "the inhabitants of the town adopted the spirited determination of purchasing the monastic church, which was afterwards made parochial." The probability is that it was regarded as parochial already, the people of Cartmel always having been admitted to free worship therein. Of the fate of the monks there is no clear record. The house contained ten canons and thirty-eight servants at the Dissolution, the last prior, as it would seem, being one Richard Preston, belonging, it is probable, to that family of Prestons which was afterwards very generous to and mindful of the priory church.

The fine structure which gives so unexpected a dignity and importance to the little village of Cartmel is most immediately striking because of the peculiarity of its tower. This distinguishing feature has been called grotesque, but it is, on the contrary, scarcely less pleasing in effect than original in design. As it was left by its first builders, the tower was not conspicuously higher than the roof, but at a later date it was desired to make provision for a peal of bells, and a second square tower was placed diagonally above and within the older one, as appears from the illustration on page 229.

The builders, it is evident, were men of no common skill. The girder would

have served their purpose, but the girder was then unknown; and so they constructed four cross-arches, springing from the middle point of the tower on each side, and enclosing the entire angle at the four corners. On this they placed their bell-tower, which thus stands as a square within a square, diagonally to its base. No other example of a similar expedient is known to exist either in our own country or abroad.

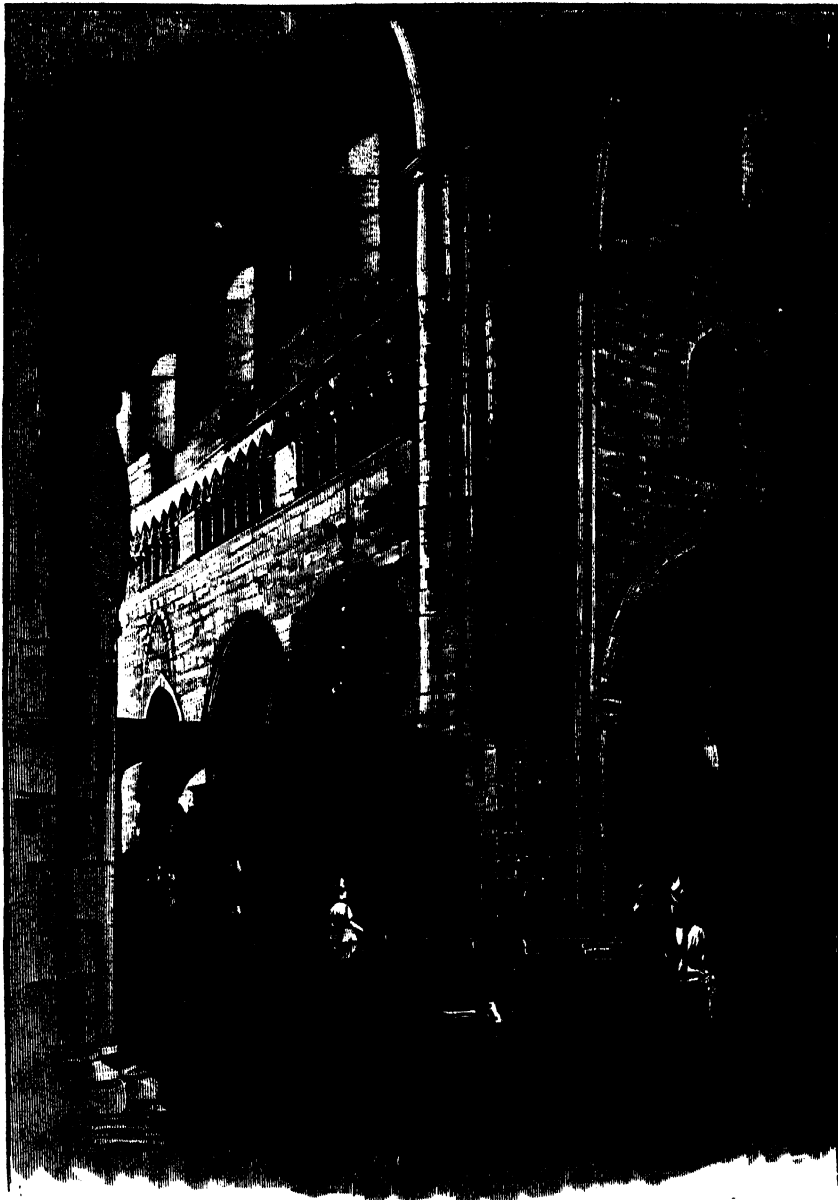
The walls of the church—which is cruciform in shape, the transept being



THE CHOIR, LOOKING WEST.

almost as long as the nave and chancel—are now battlemented, and have undergone much reconstruction and repair. The transept seems to be of Norman work almost up to the topmost courses, but the nave was taken down and rebuilt at some time during the fifteenth century; and the south aisle, which is, in fact, a chapel of fair dimensions, belongs to a still later period, and was used for service when the more important portions of the building were in a condition of neglect and decay. The extreme length of Cartmel Church is 157 feet. The walls are 57 feet high, and the lofty and spacious transepts extend 110 feet from north to south. The choir is obviously the oldest part of the church, and has some fine Norman arches dividing it from the choir aisles. For what must

have been a very long period it stood roofless to the weather, of which fact painful evidence is to be found in the decayed condition of the finely carved stall-ends. In the restored condition of the church the choir screens and stalls



VIEW ACROSS THE NAVE.

are much the most distinguished feature of the interior, and have a peculiarly rich and ornate effect. The stalls are fitted with *misereres*, decorated with rude carvings, some of sacred and some of purely grotesque subjects.

The screenwork of the choir is Jacobean in design, and is remarkably elaborate in its carving. It is a subject for congratulation that the remoteness

of Cartmel Church, and the insignificant extent to which it had been described, kept it out of the hands of the earlier church restorers, otherwise this Jacobean screen-work would certainly have been removed in the interests of the Gothic revival. The screens have carved oak pillars with Corinthian capitals. There is a richly-carved cornice bearing the emblems of the Passion, interspersed with bunches of fruit, and these designs are returned round each of the columns. The stalls are twenty-six in number, and they were restored by George Preston, from whom the manor and the neighbouring Holker Hall descended to the Lowthers, and then to the Cavendishes. A wooden tablet, dated 1640, which commemorates the Prestons, is to be found in a prominent part of the church, and of this George Preston it says that "out of his zeale to God, he, at his great charges, repaired this church, being in greate decay, with a newe rooffe of tymbre, and beautified it within very decently with fretted plaister worke, adorned the chancel with curiously carved wood worke, and placed therein a pair of organs of greate valew."

The various portions of the church very well illustrate the transition from the Norman to the Pointed style of architecture. There is an exceptionally fine Norman arch within the much more modern church porch. It appears to be in its original position, but evidently underwent some slight repair when the new nave was built. The columns and pointed arches which support the tower are transitional in character. The large windows of the transept are Perpendicular insertions in the Norman masonry. The west end of the nave is lighted by a Perpendicular window of uncommon dimensions, buttressed by two heavy piers, and with a slightly retiring gable, which is surmounted by a bell-niche. An interesting characteristic of the choir is a fine triforium, massive and severe in design, a part of the oldest building, but blocked up as to two of its arches during alterations carried out in the fifteenth century. The east window of the church, which is a good example of the Perpendicular style, has nine lights, and is 48 feet in height by 24 feet in breadth. It contains some old stained glass of good quality, the remains of former windows, inserted as patchwork.

Among the monuments at Cartmel there is a marble slab of the fourteenth century, in memory of William de Walton, the first prior whose name is certainly known. In the south wall of the chancel there has been inserted, in a somewhat clumsy manner, a canopied tomb, which has either been brought from some other church, or was removed from the chantry after the Dissolution. It contains the recumbent effigies of a knight and his lady, and seems to belong to the fourteenth century. The sculpture of the tomb is exceedingly elaborate, and is of excellent quality for the epoch to which it belongs. There remains no definite record of the persons over whom this monument was erected, but they are believed to be Sir John Harrington and his lady, one of whose descendants

was the standard-bearer at the battle of Agincourt. Among the recent monuments is a noble one by Woolner to the memory of Lord Frederick Cavendish; the slab upon which reposes the recumbent figure of Lord Frederick Cavendish bears this inscription:—"This memorial is placed here in memory of Frederick Charles Cavendish, son of William, seventh Duke of Devonshire, and Blanche his wife, by some of those who knew and loved him. Born November 30th, 1836, died in the service of his country and in defence of his friend, May 6th, 1882." Holker Hall, the favourite residence of the Duke of Devonshire, is about a mile from Cartmel, and the duke is a constant worshipper at the church. A painted reredos has recently been placed under the east window, the work of Lady Louisa Egerton, also a member of the Cavendish family.

The later restorations of the church were carried out by a former incumbent, the Rev. Thomas Remington, who had fortunately a sound taste in architecture. He contributed to the restoration largely from his own resources, but also was very industrious in the collection of funds. He had the thick coats of whitewash removed from the stonework, and the decayed plaster-coiling from the centre tower, substituting in the latter case a panelled ceiling of timber, emblazoned with the arms of William Marshal, the original founder, the Prestons of Holker, the archbishop of the province, and the bishop of the diocese. More recently the lath and plaster ceilings have been removed from the chancel and the nave, and the interesting woodwork of the roof has thus been exposed.

The Prestons of Holker were great benefactors to the church, and among the legacies of one member of the family was a valuable collection of ancient books now preserved in the vestry. Here, too, may be seen what is probably the earliest existing umbrella, an exceedingly cumbrous affair, formerly used at burials. The church is much frequented in the season when visitors are swarming along the shores of Morecambe Bay. But not the less does it preserve its ancient and solemn quiet among the seclusion of the hills.



THE HARRINGTON MONUMENT.

## LUDLOW.

"THE NOBLEST PARISH CHURCH IN ENGLAND."

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"A TOWN of greater beauty than antiquity." The latter claim to honour has grown somewhat stronger since Camden's time; the former no one can dispute. The charms of the neighbourhood, the picturesque ruins and historic associations of the castle, its own imposing situation and architecture, entitle Ludlow Church to a place in any such work as this. It is termed in an important guide book the noblest parish church in England. Perhaps this supremacy might be disputed, but indubitably not many could be found to surpass it. The district through which the river Teme has carved out its valley is one of rolling, sometimes bold hills, which often are richly wooded and cultivated, but rise here and there in broken slopes to a considerable elevation. Such, for instance, is Titterstone Clee, whose rough top is more than 1,800 feet above the sea, and is visible over all the country round. The valley of the Teme, which flows towards the Severn from the hills of Wales, becomes at times almost a glen, as for instance where it cuts the mudstones, which take their name from the town. Here its course bends from east to south, and the town is situated on the headland thus defined. The church and castle occupy the summit of the hill, the latter overlooking the river, and the streets descending the slopes on either side.

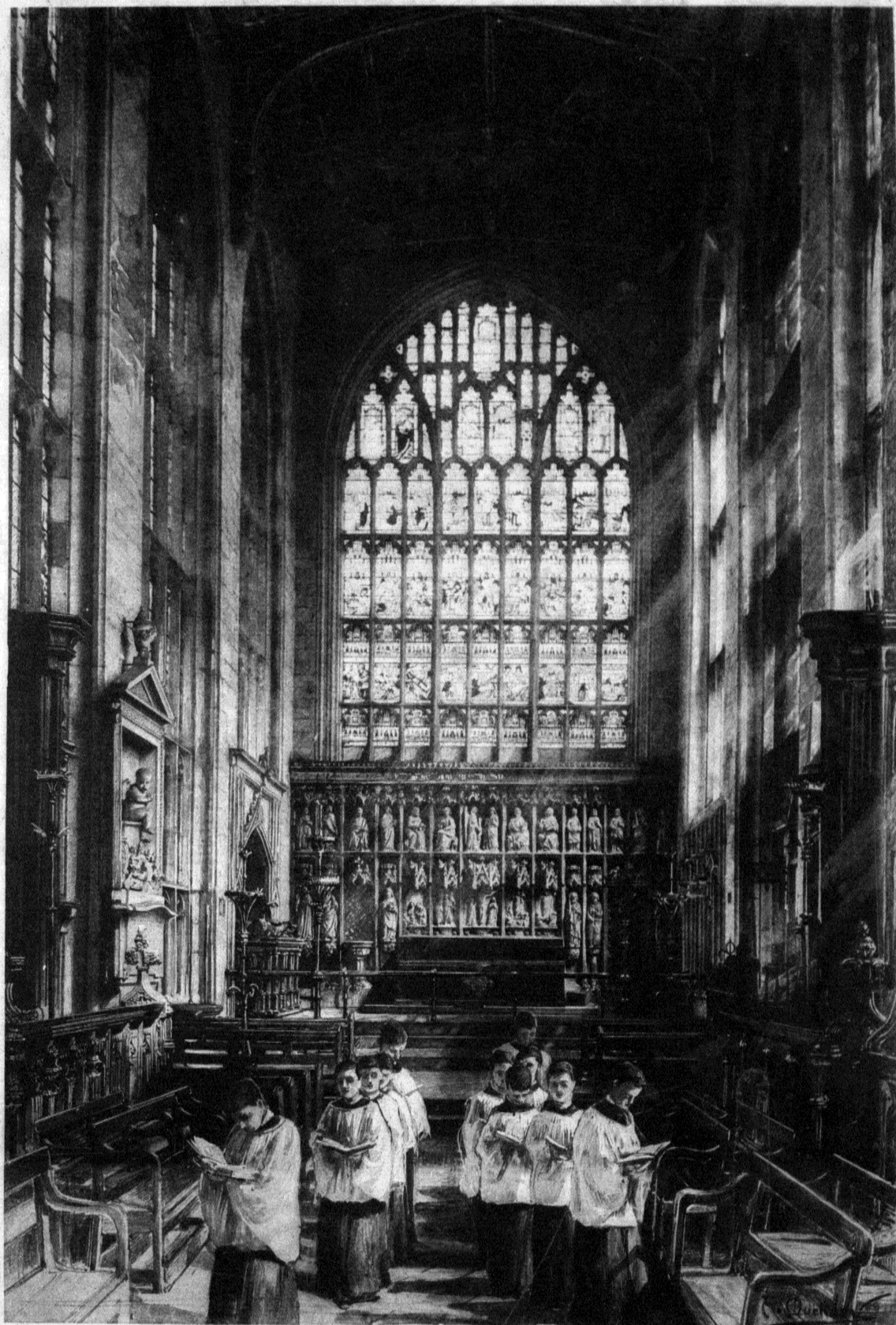
At what date a town, a church, or a castle was first built here is rather uncertain. None of the three appears to have been in existence when Domesday Book was compiled. The castle probably was built soon after this date. The church—that is, the predecessor of the present one—cannot have been founded long after it, for even if the castle were the first building on the hill, a hamlet would soon grow up at its gates.

The district before that time was known as the Manor of Lude, and from a "low" or tumulus which crossed the hill, Ludlow took its name. This barrow must have occupied some part of the site now covered by the church, for there is a curious story showing how the clergy ingeniously put it to a profitable use. Rather more than a century after the foundation of the castle Ludlow town appears to have grown in importance, and it was decided to enlarge the church by prolonging it eastwards. For this purpose it became necessary to remove the barrow—close to which the original church must have been placed. Now money was evidently wanted by the clergy of Ludlow. The benefice was a poor one, the church possessed none of those attractions in the form of relics which at once acted like a magnet on pilgrims and a stimulus on their liberality.









FROM A PHOTOGRAPH BY FRITH & CO

# LUDLOW, THE CHOIR.

CASSELL & COMPANY, LIMITED.



The clergy were smart enough to avail themselves of the opportunity which the removal of this ancient monument presented. Some human remains were found—apparently in three separate places—but besides this the workmen discovered an inscribed scroll, enclosed partly in wax, partly in lead. This declared the remains to be those of three Irish saints, who, in the sixth century, had wandered away from their native land to settle in this region. According to this veracious document one of them was St. Fercher, another St. Corona, the third St. Cochel; these being respectively the father, mother, and brother of St. Brendan of holy memory. The relics were joyfully received and carefully preserved until their wonder-working power might be duly demonstrated, a result which no doubt before long followed the discovery.\*

The present church is of later date than the above incident. Though portions of Early English and of Decorated work are incorporated into the building, most of it was erected during the later part of the fifteenth century, and thus may not have been completed much more than half a century prior to the Reformation. In plan it is cruciform, with a lofty central tower. The nave is in six bays, with aisles; the choir has five bays, but is without aisles. There are, however, two chantry chapels of considerable size, opening eastwards from the north and south transepts respectively, together with a porch which forms the southern entrance to the church. This is on an unusual plan, being a hexagon, in some respects resembling that of St. Mary Redcliffe, at Bristol. The west window is comparatively modern, and is filled with stained glass, the gift of the late Mr. Beriah Botfield, but the grand east window is the special feature of the church. It is of great size, occupying the whole breadth of the chancel, and is filled with stained glass representing incidents in the life of St. Lawrence, to whom the church is dedicated. According to the published description there are no less than sixty-five compartments. Most of the glass is ancient, the window having been the gift of Bishop Spofford of Hereford, who occupied the see between 1421 and 1448. It had suffered many injuries, but rather more than fifty years since was restored by Messrs. Evans, of Shrewsbury, so skilfully that the newer can hardly be distinguished from the older work.† The fine reredos below is a restoration of the ancient one. A handsome pavement of inlaid marble is one of the most recent additions to this part of the church. The large windows on either side of the choir are also worth notice; in these, too, much of the original stained glass still remains. Three on the north side have been restored by the liberality of Earl Powis, and two on the south at the cost of Lady Harriet Clive. Much ancient stained glass also remains in the northern chapel, dedicated to St. John. The east window

\* This reconstruction of the church occurred about 1199. Some authorities are of opinion that the enlargement was westwards, not eastwards. From traces of Norman foundations discovered during the restorations made of late years, the old church appears to have occupied much the same site as the present nave.

† Details of the subjects are given in Wright's "History of Ludlow," p. 457.

records the story of the warning of coming death given to Edward the Confessor when a ring "was brought to him by certain pilgrims from Hierusalem, which ring he hadde secretly given to a poore man that asked his charitie in the name of Godde and Sainte John the Evangelist," these pilgrims being men of Ludlow. A guild of "Palmers" existed in the town at an early date. The other windows also are interesting, and have been well restored, as memorials. The handsome monument of Sir John Bridgman and his wife, attributed to Fancelli and dated about 1637, which unfortunately has been much and wantonly injured, is in this chapel. The windows of the south chapel appear to have been no less richly adorned, indeed the church in the days before the Reformation must have possessed an unusually large quantity of stained glass. The north transept has a remarkable flamboyant window, recently reconstructed, and the screens which part the chapels from this and the other transept are well executed. The oak roofs of the church, especially that of the choir, are very handsome, and the stall work of the latter is very rich and well executed.\* The organ is a fine and powerful one. A very complete and thorough restoration of the church was carried out about 1860, when the encumbrances of more than two centuries were cleared away; but much has been done since this date, not only by way of ornamentation but also in structural repairs, for the red sandstone used in the building is not a durable material. The most serious expenditure has been over the tower, which was discovered to be in an unsafe condition, but which is now being thoroughly repaired and strengthened, at a cost of over £8,000.

We must not forget the churchyard with its old yews, which on the northern side rests upon the ancient town wall and commands a beautiful view over the valley of the Teme and more than one tributary stream, nor the quaint old timbered house which one Thomas Kaye built in the year 1616. This is the official residence of the rector's assistant, for besides a rector the church has attached to it a functionary who has this title and a lecturer; but as it is small in size, it has for some time past been handed over to a tenant. Curious as it is, this is not the best specimen of timber work in Ludlow—and there are several—for the Feathers Hotel much surpasses it, being a fine one even for the western side of England.

The castle, too, must have a word of notice, for among its ruins is an ecclesiastical building of exceptional interest, and the place itself is full of historic memories. The plan is rudely quadrangular; there is a large "outer bailey," entered by a gateway on the south and separated from an inner court by a moat. In the latter are the keep and other principal buildings; these are of

\* The length of the church is 203 feet, 93 feet going to the nave. The breadth of the latter with its aisles is 82 feet, and the choir 22 feet. The extreme length of the transept is 130 feet; the height of the tower is 166 feet.



1. THE CHURCH FROM THE NORTH-WEST

2. VIEW FROM THE RAILWAY STATION.

3 THE NAVE, LOOKING EAST

various dates, from Norman to Elizabethan, and in the open space within stands one of the most curious chapels to be found in the British Isles. It belongs to the group of "round churches" already noticed in this work, but differs from the Temple Church in London, and from those at Cambridge, Northampton, and Little Maplestead, in this respect, that all these, like the Dome of the Rock, and the church of the Holy Sepulchre at Jerusalem, consist of a central rotunda lighted by a clerestory in the drum, and surrounded by an aisle. This in Ludlow Castle is merely a circular tower in plan; it has no aisle, but only an arcading to relieve the surface of the wall within. The western door is richly ornamented and is an excellent piece of work; over it is a window in the same style, and opposite to it a larger Norman archway, also ornate, which gave entrance to the choir. This, according to recent excavations, was small. There can be little doubt that this chapel, if not the oldest, is one of the two oldest, of the English "circular churches;" according to the "Romance of the Fitzwarines" it was dedicated to St. Mary Magdalen, on the day of St. Cyriac (August 8), but the year is not recorded. It is a building graceful in ornamentation, if rather peculiar in form, worthy of the picturesque ruins of a castle which in its perfection must have been equal to its site.

The massive keep carries us back to the earlier days; some of the adjacent buildings recall its later and most poetic associations. As for the former, the early history of Ludlow seems to be one long tale of Border forays. Joce de Dinan, by whom it was completed in the reign of Henry I., and two of his neighbours carried on their wars as if they were chiefs of nomad tribes in a savage country, and they fought with varying fortunes. One episode is a romance in itself. A certain Walter de Lacy had been harrying the lands of Joce, even within sight of the walls of Ludlow. This was more than man could bear, when troops were at his call, so down swooped Joce and his men-at-arms and scattered the enemy. Joce himself overtook De Lacy just beyond the river and was on the point of making him prisoner, when three of the latter's knights came to the rescue, and the tables were being turned. Joce's wife and daughters saw the danger from the walls. Their cries aroused a noble lad, Fulke Fitzwarine, who had been left behind as too young for the battle. He clapped an old helmet on his head, caught up a great Danish axe, jumped on the back of a carthorse which chanced to be in the stables, and galloped down to the fray. Before the combatants realised what was happening, Fulke had severed the backbone of one foe and the skull of another, whereupon De Lacy and the other knight, who had already been wounded, had to yield themselves prisoners. After this, of course, Fulke married one of the daughters of his guardian. This was followed by a second romance, with a black ending. De Lacy and his companion escaped from captivity, helped by a damsel in the household of Joce de Dinan's wife, who had fallen in love with

the second prisoner. After the marriage the castle was left in charge of a garrison. The damsel, on pretence of illness, contrived to remain behind the bridal party. When the coast was clear she sent word to her lover, and let him into the castle, but the knight did not come alone, for while he was engaged with the lady his "ladder of ropes" had been in constant use, and during the night his comrades overpowered the guard, and became masters of the castle. Then they sallied into Ludlow town, burnt it, and slew man, woman, and child. When the damsel woke in the morning she realised with what a feast her illicit nuptials had been honoured, so she straightway stabbed her paramour with his own sword, and leaping from the window broke her worthless neck. After waiting long and slaying much, Fitzwarine got back the castle, and the town was rebuilt. His son had many adventures in the reign of King John, who bore to him a special hatred arising, it is said, from this cause, that when they were boys together, the lad had been unwittingly the cause of the young prince—very deservedly—being whipped "finely and well." Altogether the Borders do not appear to have become an attractive place of residence for quietly disposed people till towards the middle of the fourteenth century.

By Edward the Second's time Ludlow had passed by marriage into possession of the Mortimers, and its lord, the favourite of Queen Isabella, ended his life on a common gallows in London. In later times it was a residence for Edward IV., and here died Arthur, Prince of Wales, a few months after this marriage. A shrine at the north-west corner of the church indicates the spot where, for a time, his heart was deposited. The castle was much altered in the days of Elizabeth, when it had become the habitual residence of the Lord President of Wales, Sir Henry Sidney, and here, in the year 1634 the Masque of Comus was first performed on the occasion of Lord Bridgewater being appointed to the lordship of the Welsh Marches. A few days after reaching the castle he, his sons, and his daughters were benighted and for a short time lost in Hay Woods, about three miles away from Ludlow. This, it is said, suggested to Milton the idea of the masque. But the history of Ludlow Castle was drawing near its end. Civil troubles were at hand; the castle was held for the king, but was surrendered to the parliamentary general, Sir William Brereton. It was then dismantled. It was, however, occupied for a time after the restoration, and Butler wrote part of "Hudibras" in a chamber over the gateway.

T. G. BONNEY.

# EAST DEREHAM, BERKELEY, AND BRONLLYS.

## SOME CAMPANILE TOWERS.

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**E**XACTLY in the centre of the county of Norfolk stands the little town of Dereham. It is a flourishing place in its way—with its County Court and its cattle market, its great malthouses and smaller manufactories, its 6,000 inhabitants increasing in number annually, its important railway junction, and above all its highly interesting parish church. When the Romans had retired from Britain about a hundred years, the Angles from the other side of the Channel had succeeded in building up a kingdom which included the modern counties of Norfolk and Suffolk, stretching, that is, from the Stour to the Wash; in the middle of the seventh century this kingdom was governed by a certain King Anna, who had embraced the Christian faith with extraordinary fervour, and exhibited extraordinary zeal in its propagation. One of his daughters, Ethelburga, founded the monastery of Ely; while another, Withburga, it is said, set up a nunnery at Dereham, which tradition, and something more than tradition, assures us prospered for some generations. When Withburga died she was buried at Dereham, where, we are told, she had built a church. This church can have been nothing but a structure of timber; for the Angles knew little about working in stone, and it must have been no more than the church of the religious house which had been founded by the pious princess.

When the great survey was made by the Commissioners of William the Conqueror about twenty years after the battle of Hastings, Dereham was but an inconsiderable village, and the church a humble little edifice; but when the Bishop of Ely became “lord” of the manors hereabout, and the rectory of Dereham fell to his patronage, he seems to have built the first stone church for the little township. And the remains of this stone church may still be seen in the Norman work of the chancel arch. This church, which appears to have been erected during the first half of the twelfth century, may have been, and probably was, the work of Nigel, Bishop of Ely, who presided over that see from 1133 to 1169, and there is reason to believe that it was a small cruciform church with an apse at the east end, dedicated to St. Nicholas.

But in “the ages of faith” it was not enough that a church should be built; it was necessary that it should grow. The original edifice had hardly been standing for a century when Dereham had developed into a market town and the inhabitants had prospered. So it seemed to them that the time had come for them to enlarge their church. Thereupon they drew out their plans and



counted the cost, and they set to work to build. Walter de Suffield, the Bishop of Norwich, had just before this time taken it into his head to demolish the apse which had stood at the east end of Norwich Cathedral for one hundred and fifty years or so, and had erected a much larger and more spacious quadrangular lady chapel to replace the ancient semicircular one. The men of Dereham



EAST DEREHAM, FROM THE WEST.

thought they could not go wrong in following their bishop's example; and they, too, pulled down their little semicircular apse and built on the beautiful chancel, which still exists and retains all its original architectural features. This was put into a good state of repair, with very few vagaries, by Mr. Christian, the architect of the Ecclesiastical Commissioners, and at the expense of that body, about twenty years ago. Concurrently with the enlargement of the chancel, a corresponding enlargement of the western members of the church was effected. The nave was greatly lengthened, and an aisle was built out on the south and carried along the whole length of the nave, the original southern transept being made to form the eastern end of this aisle, and the original southern wall being replaced by a series of seven graceful arches surmounting eight shafts with their bases and capitals, such as we see them at this day. Thus the little church of

the twelfth century—which was cruciform, consisting of a nave, a central tower, two transepts, and an apse—had grown into a structure from which the cruciform character had disappeared, and had developed into an edifice consisting of a nave with an aisle on the south. The chancel which remains, and the original northern transept, with the sacristy filling the corner at the junction of the walls of the transept and the chancel, were by this time all that was left of the first church which had not been altered or built into the new one.

This, the first great extension of Dereham Church, was carried out about the year 1250. Its extreme length extended to 175 feet, that is from the western door facing St. Withburga's wall to the eastern end. In its length the church remains as it was more than six hundred years ago. But its width did not satisfy the Dereham people. A church with only one aisle was like a man with only one leg; and the tempting symmetry which had been attained by making the southern transept serve as the eastern termination of the new aisle seemed to be a continual suggestion that what had been effected on the south should be repeated on the north. Less than half a century after the first extension the northern aisle was added, and now both transepts were merged in the respective aisles of which they had become the terminations; while the ground plan of the church was now a parallelogram of 125 feet long by 60 feet wide, from which the chancel opened out at the east end 50 feet long by 30 feet wide.

There is some reason for thinking that shortly after the north aisle was added, and the church had been completed to its present form, the old tower, which never can have been anything but a light and poorly built one, fell down and carried away a large portion of the south wall. It is certain that the present tower was built not later than the year 1400, and that it was erected upon different foundations and with different supports from those of the earlier tower. About the same time the spaces at the termination of the aisles were turned into chapels, and were used by the guilds or benefit clubs of the parishioners for their meetings, which always partook of a religious character.

The magnificent font was set up in 1468; it was infamously defaced by the iconoclasts of the seventeenth century. All the stained-glass windows and mural paintings had been wantonly destroyed during the reign of King Edward VI. The most modern part of the church is the south porch, which, unfortunately, was never completed.

It must be evident—even to the most untrained eye—that the present central tower could never have been strong enough, and never have been intended, to bear the weight and strain of a peal of bells. Yet a belfry was almost an essential feature of a mediæval church. The truth seems to be that even in early times

the bells at Dereham were hung in a tower detached from the church. It seems that this tower had become dilapidated at the close of the fifteenth century, and that it stood where the present belfry tower stands, about fifty feet to the south of the chancel. The inhabitants resolved on renewing or rebuilding this tower, and set themselves to the work in a very energetic manner. As usual, money was col-

lected and legacies were left by people in their wills, and the work was commenced on a very ambitious scale. The tower is quadrilateral in shape, the base of it being



DEREHAM, FROM THE NORTH.

a square whose sides are 32 feet; it is supported at the angles by handsome buttresses 8 feet by 4; the walls are 8 feet thick, and the height is just 86 feet from the ground—that is 16 feet higher than the central church tower. The building went on, and was still going on as late as 1536, but it never was finished; and as it was left when the Reformation came in,

so it remains to the present day. Only a single bell seems to have been left in the tower by the visitors of Edward VI. in 1550; this, however, was a large one, “weighing by estimation forty hundredweight.” A century and a half later we find that the inhabitants had already replaced some of the bells that had been taken from them. In 1717 there were six; and in 1760 they had become eight.

It is well known that the towers of our parish churches in ancient times



SOUTH-WEST VIEW, SHOWING THE TOWER.

were occasionally used as prisons or temporary places of detention. The belfry tower at Dereham was utilised in this way, and with deplorable results, as late as 1799. In October of that year a British cruiser fell in with a French privateer somewhere off the Norfolk coast, captured her, and brought her into Yarmouth; there her crew, being counted as prisoners of war, were forthwith landed and marched off to be confined in the prison of Norman Cross in Huntingdonshire. The little band rested for a day at Dereham, and were shut up in the belfry tower. During the night they managed to break out. One of them, a certain Jean de Narde, son of a notary at St. Malo, quite ignorant of the English language, and as ignorant of where he was, wandered aimlessly about, and finding himself pursued, climbed up a tree to hide himself. Unhappily the guard was close upon his track and soon discovered him. Summoned to come down, the poor man made no answer, and one of his pursuers without more ado raised his musket and shot him dead. Twenty years ago there were men and women still alive who remembered seeing the soldiers coming back to the town bearing the corpse upon their muskets. The poet Cowper was living at Dereham when this event happened, and was within a few months of his death. He lies buried in the northern transept, where a very ugly marble monument commemorates him.

Among the rectors of Dereham there have been more than one who were celebrities in their time—the rectory being a sinecure. The most notorious of these rectors was Edmund Bonner, the Bishop of London whose name will always be associated with the hideous Marian persecution of the Protestants. Bonner was presented to this preferment in April, 1534, and apparently went down to Dereham to take possession during the next month; but he never resided in the town for any time.

Two relics of the past which are to be found in this church deserve notice: the Sanctus bell on the roof of the lantern tower, which dates back as far as the fifteenth century; and the old carved chest of Flemish work, with an extremely elaborate lock, said by experts to have been taken from an earlier chest. The restoration of the church, carried out very judiciously in 1885, was effected at a cost of some £3,000. It would be difficult for a visitor at the present time to imagine what the place looked like only a few years ago, when two enormous galleries ran along both aisles, and under them were closely packed the square pews in which wakefulness and easy slumber were equally impossible.

AUGUSTUS JESSOPP.

Few of the historic homes of England have been longer held in direct descent than has Berkeley Castle by the family which, among other social exploits, has contributed one of the most remarkable chapters to the romance

of the peerage. In the eighth or ninth century the site was occupied by a wealthy abbey, which was replaced some time before the reign of King Edward the Confessor. The ecclesiastical history has a bearing upon the peculiarity which makes Berkeley a noteworthy church. Earl Godwin contrived the suppression of this nunnery by a trick of which it is only possible to say that one would rather expect to read of it in the pages of Le Sage or Boccaccio than in an English chronicle. The ill-gotten possession became a royal demesne when the great earl, who was in his day a prototype of Warwick the Kingmaker, was disgraced and his property confiscated, and at the time of Domesday it was held by Roger de Berkeley, whose family was ancient and wealthy. His descendants, however, made the mistake of supporting King Stephen in the civil war which centred so much in the west as to be called in the chronicles of the time the "Bristol War." King Henry consequently bestowed Berkeley upon his mother's half-brother and most powerful champion, Robert Fitzhardinge, who built the famous stronghold, Bristol Castle, and was the king's provost in that city. In those turbulent times it was, however, easier for the king to grant than for the grantee to obtain quiet possession; but matters were arranged by the favourite device of a marriage between Fitzhardinge's son and the heiress of Berkeley, and the earldom of Berkeley has descended in the same family ever since. The fifth Earl of the creation of 1628 married privately, and some years afterwards publicly re-married the same lady. The Committee of Privileges of the House of Lords on his death in 1810 found that the first marriage was not proved to its satisfaction, and that therefore the title passed to the eldest of the sons born after the public marriage; but he very honourably refused to assume an inheritance at the expense of his mother's good name. At the present time, however, there is a probability of the issue being tried anew.

Berkeley Castle still stands as the picturesque home of Lord Fitzhardinge, who, instead of keeping a horde of armed retainers, is master of the Berkeley pack of fox-hounds. Close alongside the picturesque castle is the very large and handsome parish church, which at once strikes the visitor as peculiar because the tower is on the other side of the churchyard. It is evident that there was never any attempt to build a tower as part of the church, although the present tower dates only from 1753. This, however, replaces an older one which had become ruinous, and was probably built upon the same foundations and in similar proportions, for although the detail is worthless, the general effect is good. There is a tradition of fragments of other buildings attached to the former tower, which was undoubtedly part of an earlier church, and was preserved, either from motives of economy, so to speak, or because it was not desired to erect a tower nearer to the castle walls.

The absence of a tower makes the church look very long and plain, but the west front is such as few parish churches have to show. The almost circular arch of the western door rests upon most graceful detached shafts of Purbeck marble, and is flanked on either side by narrower blank arches, each being surmounted by a gable-shaped drip, which blends the three into one



design. Above is a very fine Early English window with five lights, in similar detached shafts, which brings back memories of Salisbury Cathedral and Beverley Minster. The buttresses, one of which contained a staircase, are imposing, but the original gable of the roof is gone and the ends of the aisles are more recent. The interior is impressive, the nave being in seven bays and the chancel long. There were at one time several chantries in this church, and there are still indications of the positions of the altars. There is a very fine rood-screen, with shields showing the various families with which the Berkeleys intermarried; most of it is original. There is also some interesting wall painting, but this also has been restored. The north porch, with parvise, as well as a south door, indicate a Norman

foundation, but there is little left beyond the Norman font and the south door, which is Transition work from Norman to Early English. Built into the wall of the nave is an unmistakable Roman brick, bearing the letters "BCLVI," which has been dubiously interpreted to mean that the place was the station of part of the Sixth Legion; be that as it may, other indications of Roman occupation have been found in Berkeley. The castle was besieged by the Parliament on September 23rd, 1645, and the massive oak doors of the church still show the part it played in the fight. They were loopholed for musketry, and bear the dents of many a shot. The decisive struggle was fought in the north porch, for when the church was lost the castle was bound to surrender. The mortuary chapel of the Berkeley family on the south side of the chancel is late Perpendicular work, and some of the carvings on the stone roof are very curious, such as a boss representing a fox preaching to two geese. The glass in the east window, in which the central figure represents Christ as "the Great Physician," is a memorial to Dr. Edward Jenner, who was born, lived, died, and was buried at Berkeley, where a summer-house is still shown in which he is said to have performed his first vaccinations.

In the churchyard are two monuments which have obtained no inconsiderable degree of fame. One is an altar-tomb near the north porch, on one face of which is the inscription, "Here rest the Body of Thomas Pearce, who was five times Mayor of this Town, who deceased the 25th of February, 1665, ætatis 77." Another individual of the same name, who died in 1728, has an epitaph attributed to Dean Swift:—

"Here lies the Earl of Suffolk's Fool,  
Men called him Dicky Pearce;  
His folly served to make Folks laugh,  
When wit and mirth were scarce.  
Poor Dick, alas! is dead and gone,  
What signifies to cry;  
Dickys enough are still behind  
To laugh at bye and bye."

Bronllys or Bryonllys, as the name was formerly spelt, is a picturesque and sequestered little village amid the hills of Central Wales. In the old guide-books it is said to be midway between Brecon and Hay on the turnpike road; but now the railway has penetrated to the quiet district, although it is somewhat subdued by the local influences of the scene, and does not dash along with the haughty pride of the expresses on the great main lines. Bronllys is left about a mile on one side of the line, but its roofs can be seen from the station at Talgarth. The English visitor will have had a most delightful ride, for he has traversed for a considerable distance the lovely valley of the

Wye, and has seen many of its quieter if not more admired beauties. The little tributary stream of the river Lunwy runs through the valley which Bronlllys overlooks. The name of the village is said to mean the eminence or brow near the court or palace; and surely enough there is the frowning remnant of a strong Norman keep. This consists simply of a circular tower on an artificial eminence, but it is of remarkable height and great strength. There is a local tradition that Mahael, the ejected son of Barnard Newmarch, being on a predatory expedition, was entertained here for one night by Walter de Clifford. The building took fire, and Mahael, in attempting to escape, was crushed to death. A very fanciful local idea attributed the foundation of the castle to the Phœnicians, but there is no warrant for putting it earlier than the eleventh century.

The village clusters round the church, at some distance from the castle and the modern residence which bears its name. The church, which is dedicated to St. Mary the Virgin, is a quaint little building of undoubted antiquity, but it has lately been so thoroughly restored that it is difficult to distinguish between new and old. It consists of nave and chancel with a roomy south porch, with an effective gable-ended timber roof. The windows are small and deeply splayed on the inner side. The rood-screen is placed some distance westwards of the chancel arch, and although a simple design, is carved with some effective proofs of rustic fancy. There are traces of a rood staircase and entrance to the loft; and the font is Norman. The size of the building is indicated by the fact that the nave is seated with about ninety rush-bottomed chairs.

Although the tower is detached from the main building, it stands so close to it that at a distance they appear to be in one. It is, too, most curiously situated at the south-east corner of the building, and is in no particular style. It is square, with a saddle-backed roof, and bears a closer family resemblance to a Flemish tower than to anything in English architecture. It contains a peal of five bells.

The monuments in the churchyard are not of more than local interest. In the middle of the last century there was an inscription here to the memory of a person who died from a fall from his horse, which, though seriously intended, often provoked a smile.

"Man's life is a vapour and full of woes,  
He cuts a caper and—down he goes."

In the list of vicars occur two successive incumbencies of unusual length. Thomas Williams, who was presented in 1677, held the living for sixty-two years; and his immediate successor, Thomas Vaughan, appointed in 1739, remained for forty-seven years.

HAROLD LEWIS.



## PERSHORE.

### THE FRAGMENT WHICH REMAINS.

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FROM a very early period no district in England was so rich in monastic foundations as the old Hwiccian Land—roughly including the present counties of Gloucestershire and Worcestershire. At the close of the eighth century there were no less than twenty-four of these monasteries in the district in question. On some of these old sites have been erected stately abbeys which are still with us—such as Tewkesbury, and the lordly pile of Gloucester. On some of them only a ruin or a hallowed memory remains, such as Evesham; here and there a glorious fragment, more or less carefully preserved, tells its story of Christian worship for more than a thousand years.

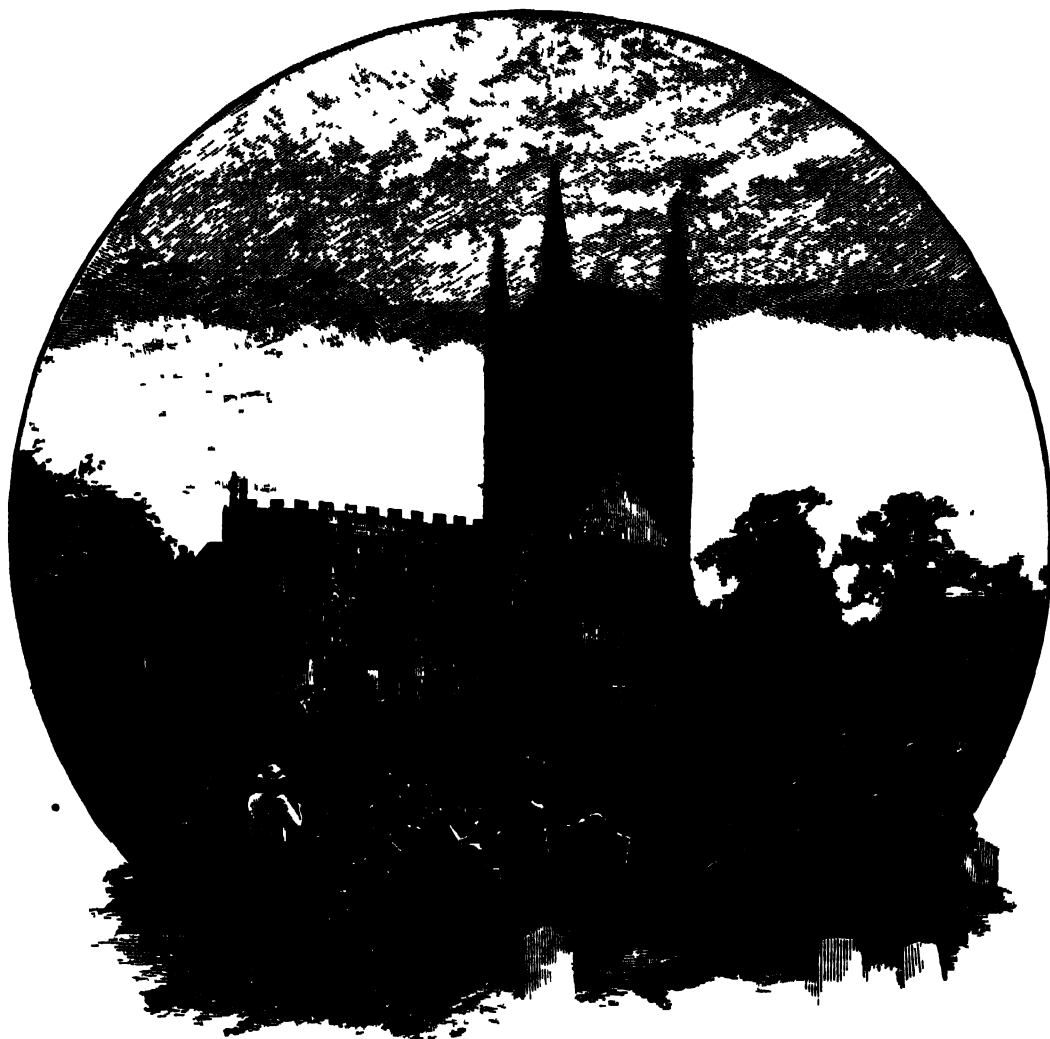
In this latter class of time-honoured sacred buildings in the Hwiccian Land the abbey of Pershore is a notable example—a noble monument of Norman devotion and skill of the eleventh and twelfth centuries, curiously and quaintly varied by the more decorative work of the Early English school of builders of the thirteenth and fourteenth centuries. It was condemned to utter destruction by Henry VIII. and his rough lieutenant, Cromwell, and only partially rescued from these ruthless and careless spoilers by the self-denying far-sightedness of the poor inhabitants of Pershore, who—for what was to them a great sum—bought back from the rapacious Minister of King Henry VIII. a fragment of the glorious abbey which they loved so well, and of which they were so justly proud.

The Norman nave of Pershore Abbey was at this sad period of its history pulled down, as also were the lady chapel with other parts of the grand abbey, such as the beautiful chapel of St. Fadberg, and the far-reaching buildings of the great monastery. Two centuries ago—weakened no doubt by the wholesale destruction of so large a portion of the pile in the days of Henry VIII.—the great north transept fell. Our own times have witnessed a complete and thorough restoration and careful repair of the beautiful fragment of the old abbey which remained.

This fragment includes the south transept of the original Norman church, the piers and arches of the tower, and very slight remains of the north transept and the Norman nave; to these older parts of the great church we happily can add the choir, built in the first half of the thirteenth century, almost in its entirety—a most noble specimen of the earlier Pointed style, usually known as “Early English”—the two upper storeys of the tower, the lower storey of which formed an exquisite lantern, the lantern pronounced by the late Sir Gilbert

Scott "to be, with the single exception of Lincoln Cathedral, probably the most beautiful feature of its class to be found in any English church."

The great church of which we possess this lovely fragment has a story reaching back twelve hundred eventful years. Two brothers, Oswald and Osric,



PERSHORE, FROM THE NORTH-EAST.

nephews of King Ethelred of Mercia, the son of the famous Penda, received grants of land—the one at Gloucester, the other at Pershore—probably as outposts against the dreaded incursions of the British from South Wales. One of these princes, Osric, was the founder of the cathedral of Gloucester. The other, Oswald, was the traditional builder of Pershore Abbey. The year of our Lord 689 was probably the date of the erection of the first church by Oswald, who died fighting with his brother Osric (subsequently King of Northumbria) A.D. 729.

From incidental notices in monastic cartularies and in other early documents,

we gather that the Pershore Church and Monastery continued to be a centre of mission and other work for God during the eighth and ninth centuries. Like many religious foundations it suffered grievously at the hands of bands of Danish invaders, and in common with other monastic foundations its possession was disputed by the secular clergy, usually probably represented by a small college of canons, and by the regulars, the monks. In the year of our Lord 972 it became remodelled on the Benedictine rule, and from that date monks of this order occupied it until the Reformation, when the monastery was suppressed.

The great prosperity of our abbey in Saxon times seems to have been brought about in this wise. Some eighty years before the Norman Conquest a rich Saxon noble became, from some reason not known to us, deeply interested in Pershore and its ancient church. His name was Egel-wada, and he held the high office of Earl of Dorset. This munificent noble splendidly restored the abbey and the buildings clustered round it, and then purchased for an enormous sum from his aunt, the Abbess of St. Mary, Winchester, the precious relics of Eadberg, a nun held in great reverence by the Saxon Church. Eadberg, who was subsequently canonised, was a granddaughter of King Alfred, and a nun of extraordinary piety. After her death her bones were reputed to work wondrous miracles of healing. The possession of these wonder-working relics, which brought a great influx of pilgrims and strangers to worship in the restored and beautiful abbey, and the rich gifts and endowment of land of Earl Egel-wada, raised the monastery of Pershore to a high position among the Saxon religious houses of the tenth and eleventh centuries.

These prosperous days came to an end in the later years of King Edward the Confessor, who seems to have had no scruple in confiscating not a little of the broad lands of Pershore, and bestowing them on his favourite Abbey of West-Minster, then rapidly rising in Thorny Island by the Thames water. Some twenty-eight manors were taken away from the monastic possessions, and nineteen of these were given to the foundation of the new abbey.

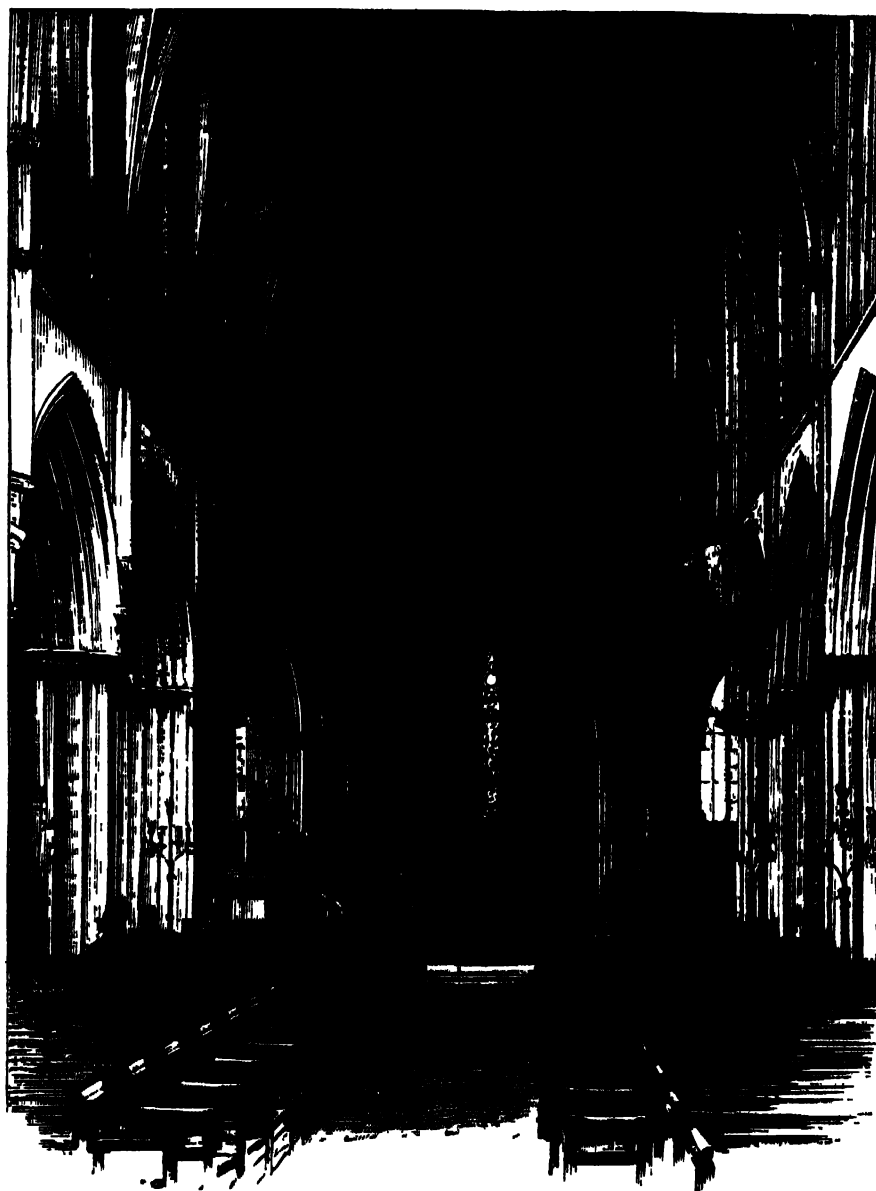
In common with all other Saxon foundations Pershore was more or less impoverished as a result of the Norman Conquest. For a long period the value of land was much depreciated, and rapacious Normans—like Urse d'Abitôt, the sheriff of Worcester, who possessed vast powers in this part of England—heavily oppressed with exactions the Saxon proprietors who escaped confiscation. But the abbey suffered less than most Saxon foundations, for it had the good fortune of being ruled over at this juncture by Eadmund, a man widely respected for his high and stainless character. The next abbot but one was Guido, who was probably an Italian, and certainly a great builder. The grand Norman abbey church of Pershore was his work. The responds of the nave—those half-columns we see still outside the west-end of the church—closely resemble the lofty round massive pillars

peculiar to Gloucester and Tewkesbury. Indeed the Norman abbey at Pershore of Abbot Guido must have closely resembled the glorious Gloucester Minster and the slightly smaller sister church of Tewkesbury, and the three must have been the fruit of one inspiration, the architect of Serlo of Gloucester most probably designing them all. The Norman south transept of Pershore Abbey is still standing much as Guido's workmen left it, and is, in its quaint irregularity and strange, stern beauty, intensely interesting to the archæologist and the architect. We have in the church two "memories" of the Crusades. In the transept there is a rude carving of three elephants' heads on a small capital, a remembrance of what the artist had seen in the East. The other "memory" is a more interesting one. It is the beautifully wrought effigy of a crusader of mark, Sir William de Harley. It has unfortunately been fixed on the top of a stone coffin with which it has nothing to do. This crusader was Lord of Harley in Shropshire, who fought in the first crusade, and was knighted at Jerusalem, tradition says, by the hand of Godfrey de Bouillon.

In the year 1204 Gervase became abbot. Dissatisfied, as were so many of the monk-architects of the thirteenth century, with the grave, fortress-like Norman work, he determined to rebuild the choir with graceful pointed arches and rich tracery. During his long reign of thirty years his beautiful work was almost completed. It is with us still, but little harmed by time and neglect, save for the disappearance of the gold and colour which once relieved much of the sombre greyness of the walls, and is a very noble example of Early English architecture.

Pershore, after the confiscation in the time of Edward the Confessor, and the subsequent impoverishment consequent on the Norman Conquest, was evidently never a wealthy house. Yet the Pershore monks, in spite of their poverty, were lavish and splendid in their magnificent buildings. The thirteenth century witnessed the designing and erecting of the noble Early English choir, which took the monks some thirty years to complete. A disastrous fire, which happened near the end of that century (the thirteenth), seriously injured the Norman nave, and especially damaged the tower. So terrible was this conflagration that forty years later we read of the ruinous state of the nave and tower. The monks, after restoring their nave, set themselves, somewhere about the year 1330, to rebuild their tower—a truly magnificent piece of work, which still remains to us almost in its fresh beauty. We have no record of the details of this superb work. The very name of the great architect is lost. But Sir Gilbert Scott, who in 1865, with vast skill, conducted the restoration works, is convinced that the same master mind that guided the builders of the gorgeous central tower of the magnificent cathedral of Salisbury, planned the smaller but still exquisitely beautiful tower of Pershore Abbey. "Every

feature," says our learned nineteenth century architect, "in Salisbury and Pershore is alike; the lower stage is merely a plainer version of the corresponding stage at Salisbury, the great distinction being that it is but one, whereas there are two in the prototype, and a spire in addition."



THE NAVE, LOOKING EAST.

In the thirty-first year of Henry VIII.'s reign the confiscation of the abbey lands was completed. The abbot and the monks were pensioned. The nave, the north transept, and the lady chapel were pulled down, as well as the monastic buildings. The beautiful chapel of St. Eadberg, the granddaughter of the beloved King Alfred, which was on the south of the choir, was probably

destroyed at the same time. Then it was that the people of Pershore—"poor folks they must have been, came forward with their little offerings, and bought the remnant of the church, that they might make it their parish church for ever."

From the time of the Reformation, the poverty of the people, and the small interest generally felt in these splendid memorials of a little understood past, allowed the noble fragment of the glorious abbey gradually to decay. The great north transept, as we have said, fell; two large buttresses were erected to support the massive tower; vast galleries were put up, reaching well-nigh half down the choir. The matchless lantern was shut out from view by a floor unskilfully built beneath it. The south transept, which still defied the wear and tear of time and neglect, was shut off from the choir and converted into a parish schoolroom. In 1861 the tower showed signs of giving way. Then the people of Pershore awoke from their long torpor, and, guided by their devoted and energetic vicar, the late Dr. Williamson, set themselves to repair and to restore their noble choir, transept, and tower. The result of the work\* has been to give us back, exquisitely restored, one of the noblest fragments of Norman and Early English work our country possesses—a grand example of the learning and piety of our age, which, while incapable of erecting a Pershore Abbey, has sense and discrimination to appreciate and love these mighty efforts of a power and genius which exist no longer.

H. DONALD M. SPENCE.

\* The parishioners are said to have expended some £10,000 on their abbey, while the late Sir Gilbert Scott directed the restoration. The still incomplete task has been taken in hand with great success by the present Vicar of Pershore, Archdeacon Walters. I may here mention that many of the details in this study have been taken from two admirable unpublished lectures on the abbey by the late Prebendary Wickenden, of Lincoln.





FROM A PHOTOGRAPH BY R. J. LATHAM.

HOWDEN FROM THE SOUTH







## HOWDEN.

### A STORY WRIT IN STONE.

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**A**LTHOUGH in Roger of Hoveden the parish of Howden in Yorkshire gave to us one of the most renowned of our chroniclers, the documentary history of its noble church is singularly meagre. The building or buildings which preceded it have fared even worse. It is clear from an entry in Domesday Book that Howden had a church at the time of the Survey, and this was perhaps the one which, as would appear from a charter dated A.D. 959, was built either in that year or shortly afterwards. It is possible indeed that even this was not the first of the churches of Howden. In Giraldus Cambrensis we read of a tradition that here was the tomb of St. Osanna, sister of King Osred, who flourished in the eighth century; and there are vague references, for which one can find no sort of authority, to a "heathen temple" as having previously occupied this or an adjacent site. But Giraldus was not entirely penetrated by the historical spirit, and allusions to heathen temples occur with such frequency in accounts of ancient churches that one is apt to suspect the historian of having yielded to the temptation to make a good start. When we come to the present church, history of the verbal kind is, as we have said, unusually scanty. Nor is this all. The absence of authoritative record has been the opportunity of the speculative antiquary, and a pretty use he has made of it. The most ridiculous guesses have been gravely propounded as indubitable facts; and errors only to be accounted for in the first instance by the grossest carelessness have been repeated again and again, although the hastiest visit to the church would have led to their detection. In these days, happily, the chronological significance of mediæval architecture is better understood, nor do archæological writers feel that they have fulfilled the whole duty of the antiquary when they have copied from Leland and Camden, even when these authorities have been followed, without being confirmed, by Pennant.

The style of which the church of Howden is so splendid an example is the Decorated, which is represented in almost every stage of its development; but there is some Early English work in the transepts, the chapter-house is Early Perpendicular, the upper stages of the tower are in more advanced phases of the same style, and the Grammar School, tacked on to the south aisle of the nave, and extending from the south porch to the western end, is still later. When completed, it consisted of a nave of six bays, with clerestory and triforium, and an aisle on either side; vaulted south porch with parvise; the Grammar

School; a central tower; north and south transepts; a choir of six bays, equal in length and breadth to the nave,\* with a clerestory and triforium, an aisle on each side, and chapter-house on the south; there were also several chantries, attached to the transept and elsewhere. The whole of the eastern half of this magnificent structure, including its finest feature, the chapter-house, has gone to ruin, and the floor where surpliced priests and choristers intoned the prayer and rolled the psalm has long been given over to the prone and silent dead. Considerable portions of the walls and arches, however, remain—enough not merely to form a singularly picturesque ruin, but to furnish the clearest indications of the aspect and character of this part of the building before it fell into decay. The space beneath the tower is now used as the chancel, the eastern arches of the transept having been filled up and a window inserted in the central one, while the ancient stone rood-screen through which the choir was formerly entered has been converted into a reredos.

There can be no doubt that the form the church now presents, partly to the sight and partly to the imagination, is not that which it received from the original builders. Of this there are several indications, as unmistakable as they are interesting; but the only ones which there is space to speak of here are the two weather mouldings on the eastern face of the tower, one above the other (see page 260), and a similar mark on the western face in the nave (see page 261), corresponding with the lower of the two on the eastern side, while the present roof of the nave corresponds with the higher of the two. Even if the walls of the nave did not themselves testify to their having been raised, the only possible explanation of these phenomena is that the roof, both of nave and of choir, was elevated, and that too within not many years of the original completion of the church, as is evident from the prevailing harmony of style. The transepts, which have not in themselves undergone much alteration from the first, are, as we have seen, Early English, which shows that the building was begun somewhere in the thirteenth century. Now it appears that in early days the Howdenshire demesnes were the subject of perpetual disputes between the prior and convent of Durham on the one hand and the bishop of that see on the other, which disputes came to an end in 1228, when an agreement was arrived at which settled the advowsons of all the Howdenshire churches on the prior and convent, with the tithes in each parish as an endowment for their rectors. Mr. Hutchinson conjectures

\* The length of the choir is 107 feet 9 inches, of the nave 109 feet 5 inches, with a common breadth of 58 feet 4 inches; the transepts, including the intersection, are 117 feet by 30 feet. These figures, with other particulars, are taken from an able and interesting paper read before a party of antiquaries from Newcastle, by the Vicar, the Rev. W. Hutchinson, who had evidently made the church a subject of long and careful study. The paper, with illustrations from drawings by Miss Frances Hutchinson, has been reprinted from the *Proceedings of the Society* for which it was prepared.

that it was now, or shortly afterwards, and in consequence of the security they were able at last to feel, that the prior and convent began to build; and in the absence of any Saxon or Norman remains, he suggests that the earlier church noticed in the Domesday Book occupied a different site, though close at hand. If this be so—and there is everything to give it probability—the work of construction would probably be finished somewhere about the middle of the century, and so we can account for our church in its first form—a church with transepts and nave very much as they are now seen, except that the roof of the latter was not carried so high, but with a choir which would probably not extend beyond two of the six bays of which it afterwards consisted.

Where, then, are we to look for an explanation of the very considerable enlargement, amounting indeed almost to reconstruction, which must have been begun within not many years of the completion of the fabric? The answer, as at Ottery St. Mary, where a similar question arises, is without doubt to be found in the fact that the building was elevated into a collegiate church. There is an interesting passage in one of the Burton MSS. which tells how Walter, Archbishop of York, finding the revenues “sufficient for the maintenance of many spiritual men,” ordained that there should be “in this church of Hoveden five prebends for ever, and each of them to maintain, at his own proper costs, a priest and clerk in holy orders to administer in the same, in canonical habit,” and how, fearful, as one may suppose, lest the holy men should all scramble after the lowest seat, he gave minute directions as to “the manner of sitting in the quire,” the first seat being allotted to the prebendary of Howden, and so forth. It was in 1267 that the church acquired its new dignity, and it is easy to see that as it existed at that time it would not be judged worthy of a collegiate foundation with five prebends—afterwards, by the way, increased to six. Hence the works of extension, which were probably entered upon before the century had run out, or at any rate early in the next.

The chapter-house is later, belonging to the closing years of the fourteenth century, and due to the generosity of Walter de Skirlaw, not the least famous of the Bishops of Durham, who also probably built the little chantry almost adjoining, and finally, at his death, in 1406, left a large sum of money for the completion of the tower. His design in raising the tower to so lofty a height has been ludicrously misconstrued by Camden and others. It was, to quote Camden’s words, in order that “in case of a sudden inundation, the inhabitants might save themselves in it”! By a later writer this has been stigmatised as a “romantic tale,” for, he urges, if the banks of the Ouse and the Derwent were levelled, Howden could not be laid more than six or eight feet under water. “There was consequently,” he proceeds, “very little need of building a steeple [*sic*] of 135 feet in height to enable the inhabitants to keep their heads above water, when

a structure of one-eighth part of that height, and more capacious, would have more effectually answered the purpose. Some doting scribe, desirous of assimilating the story of Howden Church to the Tower of Babel, has ascribed to Walter Skirlaw the ideas of the people in the Plain of Shinar."



VIEW FROM THE SOUTH-EAST.

The Grammar School, in advanced Perpendicular, was the last addition made to the church. It has been said to be the part last erected before the decree went forth to destroy the college, but unless there is some record absolutely fixing the date, of which the present writer is not aware, it is not unlikely that, as at Ottery St. Mary and elsewhere, the foundation of the school accompanied the suppression of the college, as a small concession to local feeling. The dissolution took place in 1547, within a few weeks or months after the Defender of the Faith had gone to his account, and the temporalities remained with the Crown until 1592, when they passed by

gift or purchase into private hands. After this the story is one of decline and fall. There were, of course, no funds sufficient for keeping so large a building in repair. The choir, being entirely neglected, soon became unsafe,



THE INTERIOR, LOOKING EAST.

and in 1635 was disused, certain alterations being in consequence made to the nave. It was not long before the end came. The material used for the choir was a local magnesian limestone which can ill withstand exposure to the weather, and in 1696 the stone groined roof fell in. As time went on the nave, too, became dilapidated, and was disfigured with a gallery, but extensive repairs were made in 1843 and 1850, and in more recent days nothing has been left undone that can atone for the wrongs of the past. The organ is now in the north transept; the lovely south porch has become a vestry fit for an archbishop. During the renovations of 1850, the prebendal residences—or what was left of

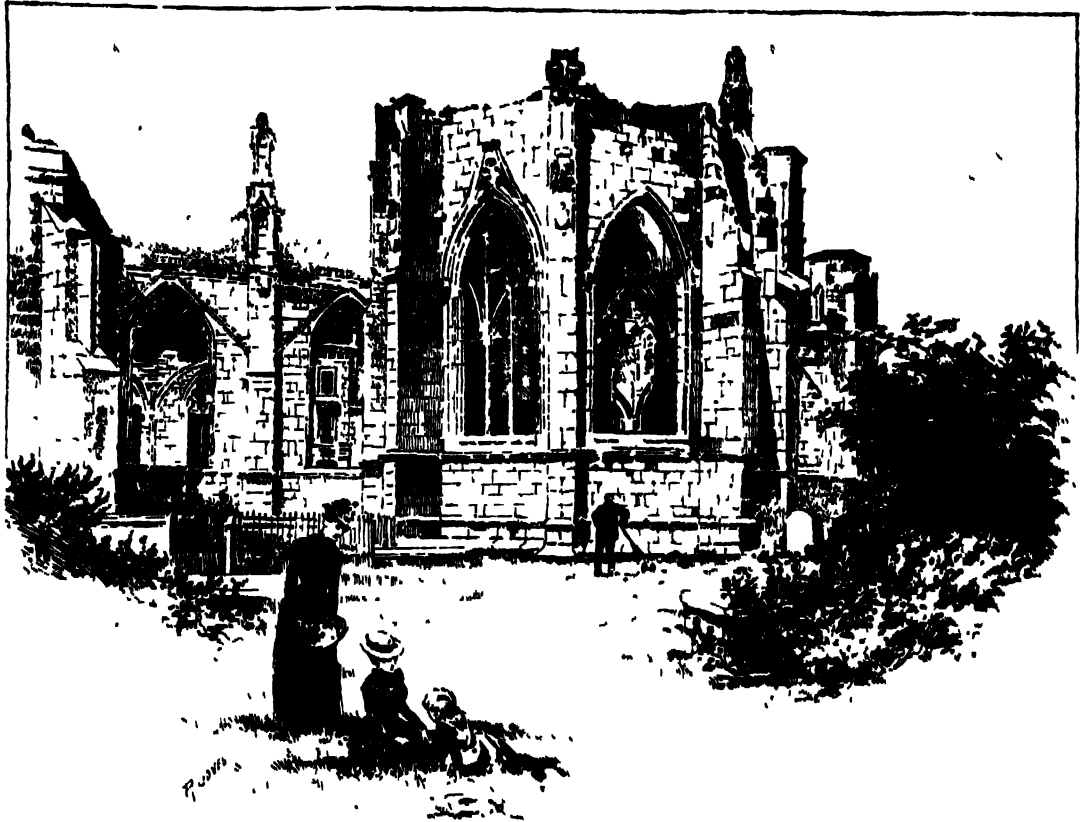
them—were removed, by order of the Bishop of Ripon, to which diocese the parish had been transferred, and since then a vicarage has been built in the grounds.

The feature of the church that first strikes the mind is the tower, which from its great height and ample breadth is certainly an impressive object, visible for miles in the flat country around. It must, however, be admitted that the near view is less satisfactory than a more remote one. Those are no doubt right who hold that before the uppermost stage was added its height was proportionate neither to its own bulk nor to the height of the body of the church, yet one cannot but regret that the addition was not made before the Gothic had succumbed to *rigor mortis*. Nor is it easy to escape from the feeling that in the absence of pinnacles the tower, although battlemented, ends with unpleasing abruptness. Its very loftiness creates a need for a less sudden termination; the eye unconsciously assumes that after so long a journey it will not be called upon to make a sudden stop, and the expectation thus formed is only very partially appeased by the vanes at the angles, which, by the way, are not unanimous witnesses of what the wind is doing. The west front, too, is not quite beyond criticism, lavish as is the praise meted out to it. Over a central doorway, the recessed arch resting upon numerous columns with richly carved capitals, and flanked by a blank arch on either side, is seen a window deep and broad, rising to a crocketed apex which encloses a figure and terminates in a foliated cross, and divided into four lights, the extreme length relieved not merely by tracery in the sweep of the arch, but by a transom below. The front as a whole is broken up into four sections by as many buttresses, the inner two marking the nave, and all of them carried up above the roof in large octagonal pinnacles, spotted all over with crockets, and pierced with tiny windows. The caps are, perhaps, too liberally crocketed to suit all tastes, and while the window has great beauty, and most of the details of the front are admirable, it is open to question whether the general effect is entirely satisfactory. It might not without reason be urged that the design lacks concentration—that the spectator is unable to find in it a central feature, so that his eye wanders from side to side without finding rest; and if this be so, the responsibility must be laid upon the pinnacles, which not only look out of relation with the buttresses, being set back from them, but by their size and redundant decoration are able to exact a disproportionate share of attention.

When, however, one looks at the east front there is nothing to do but to admire with all one's might. To hint a fault here would only be less difficult than to adequately praise. Comparison has been made between these ruins as a whole and those at Melrose, and while there are few churches which "St. David's ruined pile" need fear to be set against, it is questionable whether its east front, at least, was ever so lovely as this must have been in its palmy



days. It was set about with statues, twenty-two in number, the majority of them sheltered by canopied niches; the gable ran up into a towering pinnacle; the elaborate mouldings were profusely ornamented with the four-leaved flower; and Mr. Hutchinson has pointed out that even the sides of the gable were



THE CHAPTER-HOUSE, FROM THE SOUTH

panelled, although this could only be properly seen from the tower. Of the chapter-house, also, no admiration could be excessive. Entering from the south aisle of the choir, you find yourself in a diminutive octagonal chamber, fitted with thirty seats, canopied in imitation of a groined and ribbed arch, and separated by dainty clustered pillars with foliated capitals, from which rose tabernacle work of cunning device to ornament the arches. At each angle is a richly ornamented buttress, and in each of the eight divisions is a window of three lights, the mullions flowing into tracery which adds to exquisite beauty of line the charm of variety, for the design is, it would seem, different in nearly every case. The groined roof and octagonal spire fell in on St. Stephen's Day, 1750, and every feature of the tiny structure has suffered more or less from the tooth of time; but now these, in common with the rest of the ruins, are carefully watched over and admirably kept. It is not pleasant, however, to

see in the centre a modern grave. The chapter-house, which one writer of ample knowledge thought the finest piece of Gothic work in the kingdom, is surely worthy of a better fate than to be turned into a charnel-house, and it is devoutly to be hoped that the mistake, if it cannot be repaired, will not at any rate be repeated.

The double chantry adjoining the south transept has not yet been noticed, and this with much besides must be passed over. A word must, however, be said about one of several interesting memorials of the dead—an ancient coffin-lid bearing a partly obliterated inscription, which was thus rendered by Leland and Pennant:—"Hic requiescunt viscera Walteri Skirlaw." There is ground for believing that Skirlaw died here, in the summer palace which he built hard by the church, and that he was "embowelled" before being taken to Durham for interment, and for hundreds of years this relic was supposed to refer to him. But at least two other Bishops of Durham also died here—Walter Kirkham, who preceded Skirlaw by nearly a century and a half, and Hugh Pudsey, the warrior-bishop who gave Norham Castle the mighty keep which still looks down upon the Tweed; the former also, before being borne off to his cathedral for sepulture, was subjected to the same unpleasant process as his remote successor, and a less careless scrutiny of the inscription towards the end of the last century led to the discovery that it referred to him and not to Skirlaw. It led also to a war among the antiquaries. Criticising Hutchinson, the historian of Durham, by whom the blunder was exposed, a writer in the *Gentleman's Magazine* for 1793 denounced "the vagaries of upstart antiquaries, who seem to delight in new speculations and unfounded assertions, and bring discredit on the science of antiquity by flourishes of pedantic language." "This requires no comment," was the rejoinder. And then came the comment, the assailant being informed that he "disgraced the public society to which he belonged." Dryasdust is evidently a fierce creature when roused.

W. W. HUTCHINGS.





ST PETERS WOLVERHAMPTON FROM THE SOUTH EAST





## ST. PETER'S, WOLVERHAMPTON.

IN THE HEART OF THE BLACK COUNTRY.

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WOLVERHAMPTON is best known as the capital of the Black Country, the centre of a vast district of flaming furnaces, and blinding smoke which settles like a pall upon the face of the land and kills all vegetation for miles round. The spectacle at night is a remarkable one, not easily forgotten by the unseasoned observer, to whom it will probably recall the first book of "Paradise Lost." These triumphs of industrial enterprise over the beauties of nature have, however, grown up within the last hundred years. But Wolverhampton was a place of some importance before William the Conqueror stumbled out of his boat upon the British shore, and it has not altogether lost the pleasant, natural appearance which it had then in common with all the country round; indeed it is to-day somewhat of a green oasis in the manufacturing wilderness. It still preserves a few old timbered houses as proof of its respectable antiquity. But chief of all the buildings which it has inherited from the past is that which crowns the eminence on which the town stands, the collegiate church of St. Peter, colloquially known among the natives, since a very active church extension movement has greatly multiplied places of worship during the past fifty years, as the Old Church. Although it has been very roughly handled in times gone by and has in later times been much built in, it is a noble structure of which the town may well be proud.

The first recorded fact in the history of the church is its munificent endowment, probably not its foundation, about the year 996 by Wulfruna, widow of Athelm, Earl of Northampton, and sister of King Ethelrod. In all likelihood the royal rank of its patroness secured for its college of secular canons the privilege of exemption from Episcopal authority, such as the Chapter of Westminster enjoys to this day. The exemption was renewed by King Edward the Confessor, and the position of dean became a much-coveted appointment. King William I. conferred it upon a favourite Canon of Bayeux, Samson, who, when he was preferred to the bishopric of Worcester, conveyed it to the prior and convent of St. Mary in that city. King Henry III. gave the dean the right to hold a market in the town, and during the reign of King Edward I. the authority of the dean had become strong enough to obtain a charter of confirmation for all his privileges, which included the right of capital punishment within his manor, as well as holding an annual fair and weekly market. In 1335 Hugh Elys was appointed dean, and obtained from the king in 1342

a writ for a commission to report upon the state of the King's Free Chapel. This no doubt fixes the date of the earliest portion of the church which now exists, the tower arches, the south transept and the walls of the south aisle and west end of the nave. In the second year of King Edward VI. nearly all collegiate churches and free chapels with the exception of Windsor were abolished. The lands and possessions of this church were seized and granted to the Duke of Northumberland, but Queen Mary reversed the gift and restored the college. Although it did not succeed in getting back all its lands, it was fortunate enough to secure from Queen Elizabeth a confirmation of the privileges granted by her sister. The college thus survived the changes of the Reformation, to be swallowed up, after a recorded existence of 850 years, by the Ecclesiastical Commissioners in 1846 upon the death of the last dean, the Hon. Henry Lewis Hobart. The revenues of the prebendal stalls, which retained the same designations as were given them in a charter of 1338, were diverted to the endowment of additional churches for the growing population of the district.

The church is cruciform in plan, with a central tower, although as the transepts do not extend further north and south than the nave aisles the shape of the cross is somewhat lost. Wolverhampton stands upon the thick bed of New Red Sandstone which meets the great coalfield at its western boundary, and of this sandstone the church is built. The local stone used in the nave was evidently found not to stand the weather well, and the upper stages of the tower are built of a harder quality which must have been brought from a considerable distance.

The Early English arches, which have on the chancel side some dog-tooth moulding, have borne the weight of the tower securely for centuries, but they are rather low and narrow and somewhat divide the nave from the chancel. As a matter of fact, ordinary services are held in the nave, where some of the old miserere seats have been set up for the use of the choir, and the holy table is placed beneath the tower. It is of oak, and its legs and frame are Jacobean work. Of the same date is the old chancel screen which, removed from its original position, is now placed in the south transept. The nave is fifteenth-century work, although the western wall is older; it consists of five bays with north and south aisles. The clerestory windows are unusual, consisting of two square-headed lights placed one above the other. The pierced parapet with pinnacles which surmounts the nave roof is a modern restoration, and the fine oak roof is modern. On the interior, between the clerestory windows, are seven carved figures on either side, which are said to represent the virtues on the south, and the vices on the north. The most interesting feature of the nave is the carved stone pulpit which is placed against the first column on the south side; it is a very handsome piece of Perpendicular work, supported from the





ST. PETER'S, WOLVERHAMPTON, FROM THE SOUTH-WEST.



ground by a single shaft, and reached by a stone staircase which winds very ingeniously round the pillar of the nave, the baluster terminating in a very remarkable carved lion. The historic interest of the pulpit is that it must have been frequently occupied by Joseph Hall, afterwards ejected from the bishopric of Norwich, who was in 1612 appointed prebendary of this church, and had a notable litigation with Sir Walter Levoson to regain the revenues of his stall.

Another feature of the nave is the western gallery erected for the accommodation of the Blue Coat boys. It rests upon two richly carved columns, on which are incised representations of grapes and foliage, and the design is repeated in the front of the gallery, which is crowned by an effective balustrading and cornice. Between two shields is the following inscription: "This gallery was built at the prop costes and charges of the Worll. Company of Merchant Tailors in London anno domi 1610 in the tyme of Mr. Thomas Rowe Master and John Wooller Randolph Woley Ralph Hamor and Thomas Johnson wardens of the same society W. Baily official." The gallery somewhat covers the lower portion of the great west window, which is filled with stained glass to the memory of the Duke of Wellington. There are two deeply recessed lancet windows below with glass representing St. Peter and St. Paul.

The south porch has a groined roof, the ribs springing from slender shafts with plain moulded capitals and octagonal bases. Upon the west wall is a tablet, with an inscription from the pen of Dr. Wilkes, Fellow of St. John's, Cambridge, commemorating Charles Claudius Phillips, and his inimitable performance on the violin, with a revised version by Dr. Johnson. The vestries on the north side were erected in 1886, but the north door, which we expect to find in a church of Norman foundation, is ancient.

The north transept is known as the Lane Chapel, owing to its containing the tombs of members of that family. The earliest is an altar with effigies of John Lane and his wife of the date 1582, but the principal interest attaches to the monument on the east side, of Colonel John Lane, who died in 1667, and who was instrumental with his daughter, Jane Lane, in securing the escape of King Charles II. to Bristol, and so to France, after the Battle of Worcester in September, 1652. Near this is a medallion portrait of Richard Wych, the first Member of Parliament for Wolverhampton, which was one of the towns enfranchised by the Reform Act of 1832. In a niche close by is a life-size statue of St. John Baptist, in Caen stone, by Earp, which was set up in memory of the Prince Consort. It is somewhat appropriate to find in the same transept the font, which is interesting, although the bowl is comparatively modern, having been repaired in 1839, but the pedestal is very much older. It is octagonal in form, panelled with niches, which contain statues of saints. Although much defaced, St. Peter and St. Paul can be

identified. The north transept is remarkable for its huge windows; the roof is original but restored. The roof of the south transept is a new one and copied from this, as the more modern one which preceded it was defective in construction. The south transept, which has a lofty appearance with its double row of clerestory windows, was formerly the lady chapel, but is now known as the Leveson Chapel.

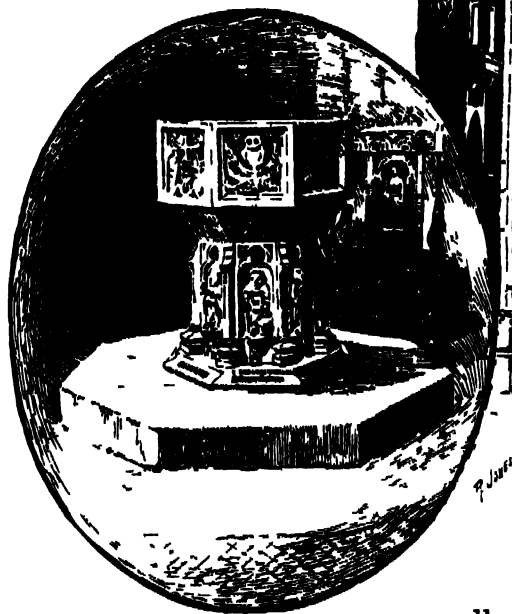
Wolverhampton was at one time a great centre of the woollen trade, as some of the very big windows of the church would lead the archæologist to suppose, and the Leveson family were originally woolstaplers, amassing here much of the wealth which has descended to the ducal family of Sutherland. They also held a considerable quantity of the property of the church until 1702, when they parted with their interest in it for £22,000. In the south transept there is an altar-tomb of the Levesons, of date 1575; but the monument of Admiral Leveson, of about 1633, was pulled to pieces by the iconoclasts, and the bronze statue by Le Sueur, who made the equestrian statue of Charles I. for Charing Cross, was ordered to be sent to Stafford and cast into a gun. From this fate, however, it was rescued by Lady Leveson, and still adorns the church.

In the south aisle, which is of Decorated character, is a graceful arcading, with slender shafts of light grey stone; this is quite modern, and is intended for monumental purposes. Among the memorial brasses already placed there is one to George Augustus Selwyn, D.D, first Bishop of New Zealand, and former pastor of this church. From this aisle is a stone staircase leading to the parvise above the porch, said to have been used as a chapter room.

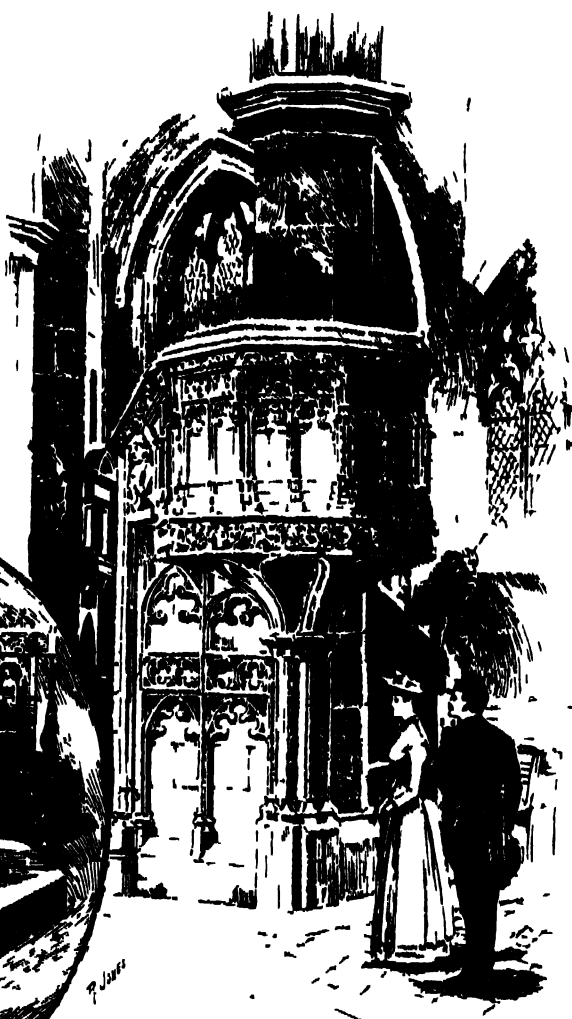
So far nothing has been said about the chancel. This church suffered very much at the hands of the spoiler after the Reformation, and an inquiry made in 1642 records with special reference to the choir and chancel: "Something above half the lead remains on the roof, the beams rotten at the ends, most of the timber too bad for use again; the glass all gone, and the little iron remaining not worth much, being eaten so with rust." The chapter would not or could not repair the damages, and Dr. Turnor, who became dean in 1682, rebuilt the chancel in a style, of course, which could not be admired nowadays. When the chapter was dissolved the fabric was found to be in a very ruinous condition, and Mr. Christian, who was consulted, advised a very thorough restoration and an actual rebuilding of the chancel. The first estimate was £6,000, but additional works which had been undertaken carried the total outlay to a much larger sum. In designing his new chancel Mr. Christian naturally departed altogether from the lines of that which he pulled down, but he was careful to build upon the foundations of its predecessor, which, if it may not be described as original, was at any rate that which existed with the present nave. The style he chose was Late Decorated, for which

he had warrant in the nave aisles, and which he regarded as more harmonious as well as less expensive than Perpendicular work. He admittedly had no authority for giving an apsidal termination to his chancel, but there can be no doubt as to the picturesque effect produced. The vista as one gazes from the western end of the brightly lighted nave through the narrow arches of the tower into "the dim religious light" of the chancel is very striking and effective.

The tower remains practi-



THE FONT.



THE PULPIT.

cally untouched since it left its builder's hands. The other walls required casing, but the stone of this was superior, and had withstood the ravages of time. The tower, which is 117 feet high, is square and in three stages. It is much later than the arches on which it rests, being Perpendicular work with very ornate panelling and enrichments, which those who study the symbolical aspects of mediæval masons' work will be interested to know is not continued on the north face.

The old pillar on the south side of the churchyard always attracts a good deal of attention. In all probability it is the damaged remnant of a churchyard cross.

HAROLD LEWIS.

## BISHOPSBOURNE.

### MEMORIES OF THE "JUDICIOUS HOOKER."

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THIS church is best known from its connection with Richard Hooker, the author of the renowned treatise on "The Laws of Ecclesiastical Polity," who was its rector for five years, 1595—1600, one of the most distinguished of English clergymen, and one of the first and greatest of English prose writers. "His life," says Walton, "became so remarkable that many turned out of the road, and others (scholars especially) went purposely to see the man, whose life and learning were so much admired." Let us also "turn out of the road" into this quiet nook where he lived and wrote.

We start from Canterbury by the Dover road, and after mounting up for a mile and a half to the old Gate House, we look down after another mile upon the picturesque village of Bridge on the stream of the little Stour, and across to the Barham Downs, where King John assembled his army in 1213, never to be used for the defence of the realm, but only to grace the triumph of Pandulph. Passing Bridge we turn off the road to the right, through the beautiful grounds of Bourne Park, with its fine house of the age of Queen Anne; on the other side of the park we come upon the pretty church and parsonage which form the subject of this article.

Bishop's-bourne. Each part of the word demands a short explanation. The bourne or brook is what is called in Kent a nailbourne, that is, a stream of which the bed is mostly dry, the water percolating underneath; but in some seasons, like the brook Kedron at Jerusalem, flowing above ground. At Bishopsbourne itself the valley is mostly dry; but immediately below it springs up and widens into a lake in Bourne Park, whence it flows out in the copious stream of the lesser Stour. It was *Bishop's-bourne* because the manor was possessed by the Archbishop of Canterbury. It was given in early Saxon times by Aldham, a citizen of Canterbury, to the monastery of Christ Church attached to the cathedral, for the support of the refectory; but in 811 was exchanged by the monastery with Archbishop Wilfrid for Eastry near Sandwich, which still remains in possession of the Capitular body. The manor of Bishopsbourne was in the possession of the archbishop down to the Reformation, when it was exchanged by Cranmer for the manor of Bedgbury, and it passed successively to the Archers, the Corbets, the Beckinghams, and the Bells, its present possessors.

The church, though of moderate size, is sufficient for the needs of the parish. It is in the style of the fifteenth century, and has a nave, two aisles, and a roomy chancel with a large east window. The aisles are separated from

the nave by columns of white stone, some round, some octagonal. On the south-east is a chapel occupied by the family of Bourne Park, and containing memorial slabs of the Archers, Corbets, and Beckinghams, as the aisles contain those of the Mulcasters of Charlton Place. The west window under the tower, by Burne-Jones and Morris, commemorates the incumbency of Dr. Sandford, now Bishop of Gibraltar, through whom the church was restored, Sir Gilbert Scott being the architect.

One monument above all others attracts us, that of Richard Hooker. It is the fact that this man held the rectory for five short years which has made Bishopsbourne famous. The rectory stands in its own pretty grounds at a stone's throw from the church. We enter, and find on the right a good-sized square room, which was in Hooker's time as now the dining-room. It has been kept, as much as the progress of refinement will allow, in its ancient condition, and the rafters are allowed to appear, the ceiling being between not below them. This and another room were unquestionably used by Hooker, whatever changes and enlargements the house may have undergone; and in one of these he died, very possibly in the living-room, since Walton speaks of him as leaving and returning to the company with his friend Saravia the day before his death. In an iron chest in the rectory are kept the parish registers, which for the years of his incumbency are copied in Hooker's own hand, and which contain the entries of his death and that of his parish clerk, Sampson Horton, and the re-marriage of his wife. The fine yew hedge enclosing the garden above the rectory is believed to have been planted by him; but no other memorials of his simple life have been preserved.

Richard Hooker was born at Exeter in the year 1553. His parents were poor but of a good family, his uncle, John Hooker, having been Chamberlain of Exeter and a Member of the Parliament of 1571. He was sent to the grammar school, but would have been unable to proceed to the University without the help of his uncle and that of Bishop Jewel of Salisbury, who had been a Fellow of Corpus Christi College at Oxford, and introduced Hooker (then but fourteen years old) to Dr. Cole, the president of that college, where he became successively scholar and Fellow. Under these ecclesiastical and academical influences he grew up. He was known from his earliest days as a man of grave disposition and a serious student. Walton's Life of him makes, perhaps, too much of his meekness and simplicity in worldly affairs. His writings reveal a man of much independence and even pertinacity; and the fortune which he left at his death (upwards of £1,000, equal to some £7,000 in the present day) shows that he knew how to manage money and to enforce frugality. Still the story of his marriage must be taken as revealing both his self-distrust and his simplicity. He was summoned to London to preach, and there lodged at the house

of a draper named Churchman, who had fallen from a higher social station. The wife found Hooker unskilful in taking care of himself, and gave him the aid of her own housewifery; but she suggested that he ought to have a wife to take care of him, and he asked her to look out for him. On his next visit to London he found that she had made arrangements that he should marry her own daughter. The marriage turned out thoroughly unsuitable. Mrs. Hooker was a foolish, extravagant woman, without sympathy with her husband, and inclined at times to be quarrelsome. His friends, Cranmer and Sandys, who came to see him on one occasion found her going out on her own affairs, and Hooker left to rock the cradle.

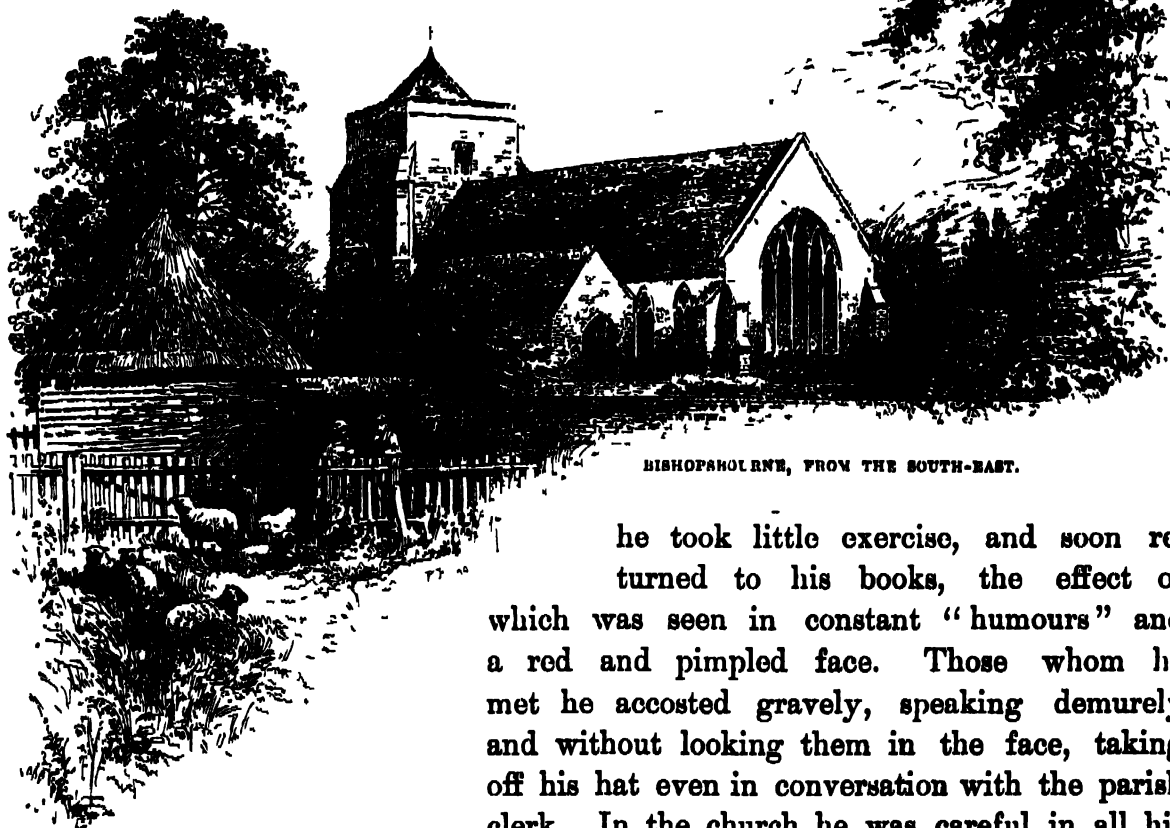
The marriage, which was in the year 1584, vacated his Fellowship at Corpus, and he took the living of Drayton Beauchamp, near Aylesbury. Thence he received an invitation—through Archbishop Sandys, whose son was his pupil and friend—to become Master of the Temple. His controversy with Travers, the Puritan preacher at the Temple—who, it was said, “preached Geneva in the afternoon, while Hooker preached Canterbury in the morning”—led to the conception of his great work on the “Laws of Ecclesiastical Polity.” But the strain of controversy and the constant interruption of his studies made him sigh for the quiet of the country; and he asked and obtained from Archbishop Whitgift the living of Boscombe, near Salisbury, of which cathedral he also became a minor prebendary. There he remained from 1591 to 1595, and then went to Bishopsbourne, where he resided till his life closed in 1600.

The book is an argument against the contention of the Puritans that in church affairs nothing is allowable but what is prescribed in the Bible. The first four books—written before 1591, but not published till 1594—are on the nature and sources of law. The fifth book—written at Boscombe, and published alone in 1597—is an elaborate defence of the Prayer Book in all its details against the attacks of the Puritans, and occupies as much space as the four previous books. The story of the last three books is a strange one. On his monument it is said that he wrote eight books, of which three are wanting (*desiderantur*). It was known that these three had been completed, and one of the first thoughts of Archbishop Whitgift, Hooker's patron, on learning of his death, was to ensure, if so it might be, their safety. The widow, who was afterwards summoned before the Privy Council to give an account of the matter, stated that she had had visitors a few days after the funeral, and that they went into the study and looked over the papers and threw some into the fire. As one of these, a Mr. Clarke who afterwards married her daughter, was a strong Puritan, it is supposed that the books were then destroyed. The rest of the papers were sent to Whitgift, and by him committed to others to edit. Fortunately among them were the rough copies of two out of the three missing



books. They passed through many vicissitudes and eventually fell into the hands of Archbishop Ussher. One of them, the eighth, was published by itself in 1651; but no full copy of the whole work, as we now have it, was published till 1662, more than sixty years after the author's death; and of this, one book, the sixth, though unquestionably Hooker's composition, belongs to another work, not to the "Ecclesiastical Polity."

We have thus far viewed Hooker as a writer. Let us come out of the study, and go with him into the parish and the church. In the little street, then as now facing the bed of the stream, he was constantly to be seen ministering to the people, in his cassock and square cap; but



BISHOPSTOWNE, FROM THE SOUTH-EAST.

he took little exercise, and soon returned to his books, the effect of which was seen in constant "humours" and a red and pimpled face. Those whom he met he accosted gravely, speaking demurely and without looking them in the face, taking off his hat even in conversation with the parish clerk. In the church he was careful in all his

ministrations, observing, we may be sure, the arrangements which he had so elaborately defended; and his influence among his people was such that forty years after his death, when changes were introduced in the beginning of the civil troubles, his practice was appealed to as a standard, and the old clerk who still survived refused to retain his office, because, he said, "it was not so done in the time of my master Hooker."

The well-known story told by Walton of his last illness deserves to be repeated, as showing how he blended with his deepest personal religion the divine order of society on which he had dwelt in his great work. He appeared to be deep in contemplation, and, when asked the subject of his thoughts, he said that he was meditating the number and nature of angels, and their blessed obedience and order, without which peace could not be in heaven; and oh that it might be so on earth!

The following is the entry of his funeral in the Parish Register:—

An. Do. 1600. Mr. Richard Hooker, late parson of Bishopsbourne, buried the 4th of November.

Of his grave nothing is positively known. It is supposed that he was buried on the north side of the chancel, his monument having been originally placed there. But the monument, strange to say, was not erected till thirty years after Hooker's death. It has a bust of Hooker in relief, with his college cap, his grave face, and deeply-sunken eyes, the original colour still remaining. The inscription is as follows:—

*Ricardus Hooker Exoniensis, Scholaris Sociusque Collegii Corporis Christi Oxon. deinde Londinensis Templi Interioris in Sacris Magister, Rectorque hujus ecclesiae. Scripsit viii libros Politiae Ecclesiasticae Anglicanae, quorum tres desiderantur. Obiit Anno Domini mdciii, ætatis suæ l.*

*Posuit hoc piissimo viro monumentum, Anno Domini mdcxxxiii, Guglielmus Cowper Armiger, in Christo Jesu quem genuit per Evangelium, 1 Cor. iv. 15.*

It will be observed that the date has been wrongly given, Hooker having died on November 2nd, 1600, in his forty-seventh year. His will is dated October 26th. He left four daughters, some of whose descendants were known to Walton, his biographer, in 1675. His wife, after his death, and but a short time before her own, was re-married to her neighbour, Mr. Edward Nathersole, of Barham, one of the daughter-parishes of Bishopsbourne.

W. H. FREMANTLE.

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